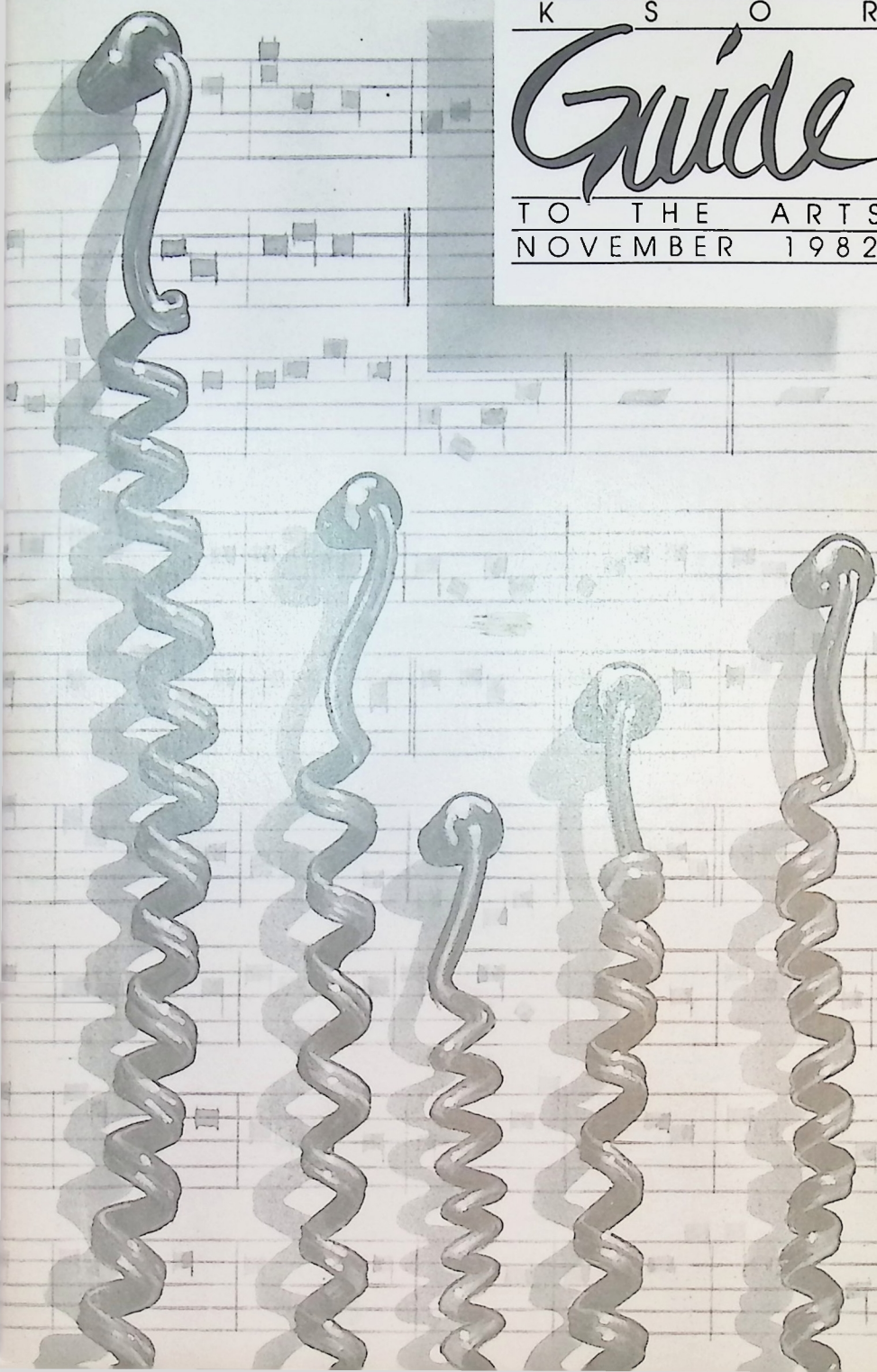


K S O R

# Guide

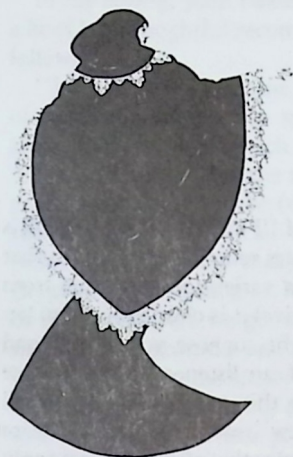
TO THE ARTS

NOVEMBER 1982



*The guild wishes to thank Michael Lee, Chandra Hayes, and Madrone for the art, Nancy Tripp for her photography; Don Vondracek, Margaret Garrington, Edith Heumann, and Suzi Aufderheide, for their articles; David Zaslów for his poetry; and a special thanks for our foreign correspondent, Barbara Ryberg for the review; and Graphic Resource, Medford, for their help in Art Direction, Layout and Production.*





Born to Collect -- 14



Putting It Together -- 10

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# K S O R Guide

TO THE ARTS

NOVEMBER 1982

1250 Siskiyou Blvd. Ashland, Or 97520 (503) 482-6301

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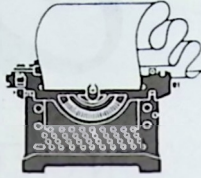
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## FROM THE DIRECTOR'S DESK



## "To Rock Or Not to Rock"

Four months after the deletion of "FM Rock" from KSOR's schedule I want to offer our members some background on that decision. While we have received a variety of comments from listeners to date (positive and negative) it is clear from these letters that while many of you might suppose you understand the reasons for that decision, few of our listeners appear to have intuitively guessed our reasons for this action. This is a small attempt to give you an "inside view" of our program decision making process. It comes four months after the fact only because I felt that many of the persons who would be interested in this explanation might not have been in the area during the summer months.

First the list of things NOT a part of this decision:

a) There have been some allegations from readers that station management had been seeking to allow FM Rock to die as a result of benign neglect or creeping atrophy. FM Rock occupied four weekday nights on KSOR's schedule ever since 1977. In that year we withdrew one evening that had been donated to Rock, Friday, and devoted it to jazz. With that sole exception there was no diminution of Rock at KSOR over a long period of time.

b) Rock listeners did not pledge as heavily to marathons as did listeners to other music forms on KSOR. We did not cancel Rock because its pledges were less and because other listeners were thought to be willing to pledge greater sums if we removed Rock.

c) Station management doesn't personally like or enjoy Rock and dropped it for that reason. We have many things on our schedule that as *individual listeners* persons at KSOR don't enjoy. However, our personal preferences aren't a criteria for scheduling.

These things aside, you should know that station management had been reviewing KSOR's rock programming for several years. We did so because we believed the program did



not meet the standards *for presentation of rock* that we thought it should. We also noted considerable decline in numbers of listeners in that time period.

We attempted to work clearly with the announcers doing those programs over a period of two years to improve quality of presentation. And while there were certainly announcers who did the program well, on the whole the effort was dissappointing. We also prepared several audition tapes of a different style program we considered for the time period in 1981 but ultimately concluded that we could not do that format credibly either.

In the Spring, John Baxter, our program director, submitted a brief but thoughtful recommendation to me. In part it read as follows:

"I believe it is high time for us to bite the bullet and get rid of rock programming. In spite of my efforts to develop some kind of rock format which would be both listenable and consistent with the rest of the station's format, the late night rock programs continue to be (with the exception of Monday) virtually unlistenable. I can no longer continue to believe the rather Byzantine and shaky justifications I've put forth about the rock programming... It has been my experience that some of the announcers we get on those shifts are very inconsistent in both their attitudes and abilities and have no understanding of, or interest in, the station as a whole. I ascribe this in part to the type of programming presented during those hours and I feel we would have little problem filling those shifts with more qualified, interested people if we had a different format. In other words, the argument that those shifts can only be filled if we program rock is a terrible example of letting the airstaff determine programming (rather than listeners)... I think we should, to use Mr. Reagan's phrase, leave rock music up to the marketplace."

My own observation about rock was that the programming was highly inconsistent from night to night because too often the announcers insisted upon playing what they wanted to hear rather than what listeners as a body, or the station in an attempt to serve a defined audience, delineated. In that sense the programming was unlistenable and failed to "grow" along with the audience and the rest of the station.

And there *was* a kind of financial element in *my* thinking. Apart from the actual dollars pledged during rock programs during marathons for some years I have assiduously watched what I call the "redemption rate." In other words, apart from either the total number of pledges or dollars pledged, I watched the rate at which pledges were redeemed by rock listeners. For *KSOR as a whole* the rate at which pledged dollars and numbers of pledges made good by listeners stands at 90% or better on the average. There is no appreciable difference in that rate between classical, jazz, Ante Meridian or All Things Considered/news/talk listeners. The redemption rate for rock listeners has never hit 40% in either number of pledges, or dollars pledged. In some years the figure fell below 30%.

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*KSOR GUIDE/NOV 1982/3*



I think it is a fiction that rock listeners have less wealth than our other listeners. It is simply too easy to conjur up a stereotype of a wealthy classical listener lading funds to KSOR against whom a rock listener could not hope to hold his or her own. That classical listener doesn't exist, at least not for this station. Our support comes from persons in average circumstances, in small amount, and it is clear if you read through the letters and pledge tickets that this station keeps going because a lot of persons are interested in it rather than because they are well-to-do.

And so I always did feel that defenders of rock took unnecessary shelter in the "we're not as wealthy" argument, but the shabby redemption rate has nothing to do with wealth. It had to do with good will, commitment to the station, and an honest sense of integrity about what we do for one another.

I concurred in John's recommendation for purely programmatic reasons. But I also watched that redemption rate and concluded that KSOR should be serving listeners who believe and need that station enough to care fundamentally about its future.

We took rock off in the summer for one reason only. Listening to radio, and particularly to KSOR, falls during the summer. If you want to experiment, summer is a good time because fewer listeners will hear your growing pains.

Since removing rock I have had a few letters and phone calls asserting that what KSOR did in the area of rock was "unique" and that now there is no service. But again the figures belie the reality of the assertion. Our rock listeners spent as much time listening to KYJC and KBOY as they did KSOR *in the same evening time period*. In some instances more time was spent with other rock stations than with KSOR. Apparently we weren't sufficiently unique to hold attention and listeners did have something else to listen to that suited at least a portion of their needs.

There is some feeling that what KSOR *sought* to do on FM Rock *was* unique. We wanted it to be and that's why we tried for years to make it work the way we wanted it

to. We simply couldn't attain something we honestly believed in and we didn't appear to be serving many listeners with what we *were* doing. There is a need for the kind of rock we had always hoped to present. And I do believe that eventually a commercial station will step in and do a better job than we were with the type of rock we had hopes of presenting. But keeping rock on KSOR simply postponed the day that a commercial station would respond to that need. We hope it comes soon.

And lastly, rock was a no-growth area for KSOR at a time in which we have to be concerned about strengthening the station in order to preserve its future. As members you already know about the stringent financial pressures we face. Our rock listeners *to a very great extent* listened to almost nothing else on KSOR and our other listeners almost never listened to rock. This absence of "recycling" of listeners over a several year period told us that rock wasn't going any place on KSOR. It wasn't growing with the station and didn't provide an opportunity to integrate our listeners to different music types into one larger, more stable audience for the station's overall programming.

Post Meridian will stay on KSOR at least through the end of next summer as the program develops and attempts to build an audience. (It takes quite a long time which is the reason we think it needs at least a year's trial before we can assess the effort accurately.)

Sometimes I get in trouble by saying too much. Some other public radio station managers took me to task for telling you why we didn't join the American Public Radio network. "It's too complicated to involve innocent listeners in," they said.

Maybe this is too complicated a discussion also. And perhaps it will raise more questions than it answers. But these are the real reasons why we took FM Rock off KSOR. I wanted you to understand our motives.

**Ronald Kramer**  
Director of Broadcast Activities

## Music Tour 1982: A Celebration of Friendship



*Mark Lubotsky*



*Danielle Dechenne*

Musicians from the Oregon Shakespearean Festival and musicians visiting from the Netherlands will appear together in concert this month in Ashland as part of a nationwide celebration through music of two hundred years of friendship between the Netherlands and the United States.

Travelling to Ashland are violinist Mark Lubotsky and pianist Danielle Dechenne. They have performed as a duo for many years and also appear together regularly as part of the "Guarneri Trio."

Mark Lubotsky was born in Leningrad in 1931. He studied violin in Moscow with the legendary David Oistrakh and was awarded honors at three major international competitions including Moscow's prestigious Tchaikovsky Competition in 1958.

Lubotsky became known to Dutch audiences through appearances with the Concertgebouw Orchestra of Amsterdam, and The Hague and Rotterdam Philharmonic Orchestras. He moved to the Netherlands in 1976 and now teaches at the famed Amsterdam Conservatory. A violinist of great versatility, his solo repertoire ranges from classical to contemporary music. He also devotes considerable time to chamber music, performing with the critically acclaimed Guarneri Trio and the Aldeburgh String Trio.

Danielle Dechenne made her concert piano debut at the age of nine. A native of Paris, France, she studied at the famed Paris Conservatory, where she received the school's coveted "Premier Prix" in 1954.

Dechenne, who settled in the Netherlands in 1956, has won top honors at international competitions in Italy at Bolzano and Vercelli. In 1959 she and her husband, cellist Jean Decroos, won first prize for duos at the International Contest in Geneva, Switzerland. In 1961 Dechenne formed the Guarneri Trio with Decroos and violinist Herman Krebbers, who was succeeded by violinist Mark Lubotsky in 1980. Ms. Dechenne has toured extensively throughout Europe, the United Kingdom and the Far East and is currently senior instructor at Amsterdam's Sweelinck Conservatory.

The duo will appear with musicians from the Shakespearean Festival in a concert at 8:00 pm on Sunday, November 7. Lubotsky and Dechenne will appear as a duo in concert at 8:00 pm on Monday, November 8. Both concerts will be held in the Music Recital Hall on the Southern Oregon State College campus. *For reservations and ticket information, call 482-6301.*



# The Future, Past and Present of

# VISION 1980

By Margaret A. Garrington

## *The Future: A Dream Comes True*

Approaching the Medford Interstate 5 interchange at Barnett Road, you may be traveling from anywhere in the Rogue Valley. Whether it be Central Point, White City, Ashland, Grants Pass, or Medford, the purpose is the same. You've come for an evening of entertainment at the Southern Oregon Performing Arts Center. Since the grand opening a few years ago, the Center has shared the focus of cultural activity in the valley with the Shakespearean Festival in nearby Ashland, but unlike the Festival, the Performing Arts Center is open year round and allows for a wider range of cultural events to occur. Just in the past year, the schedule of programs has included professional companies the Rogue Valley was never able to attract before, since the available performing facilities were either inadequate or inappropriate. Major symphony orchestras, comedy and variety shows, popular music including jazz, pop, rock, and country now play Medford on a regular basis. Attracting entertainment from all over the world, the Center is on a Pacific Northwest entertainment circuit that includes other cities such as Seattle, Portland, Eugene and Redding.

Performances by local arts organizations such as the Rogue Valley's Symphony Orchestra and Opera Association, the Oregon Dance Theatre, the State Ballet of Oregon, the Medford Community Theatre and many others are also presented at the Center. It is

amazing the artistic growth the local performing organizations have experienced since the Center's grand opening. You'd always thought these local organizations were good but missing something when compared to local groups of other cities. It's funny to realize the difference that should have been so apparent before: those cities all had, if not excellent, very adequate performing facilities. The previous lack of good facilities in the Rogue Valley had obviously inhibited artistic growth and audience development for the local performing organizations. Local productions can now compete on an even ground not only with the local organizations in Eugene or Redding, but also with the major touring companies.

As a long time arts patron and business person in the valley, you've also noticed an upswing in the local tourist trade. The Center is a natural attraction to Oregonians, especially those from the southern portion of the state. Additionally, the out of state tourists stay longer now because there are more things to do and see in the valley. This has made a significant difference in the tourist related businesses of the area. Before the Center was built, one of the heralded justifications for a performing arts center was the generation of incremental dollars for the area from the provision of auxiliary services. You were outwardly skeptical, and voiced that opinion to many others. You're eating your words now, and you hate to admit you were wrong.

Not too long ago, the property the Center

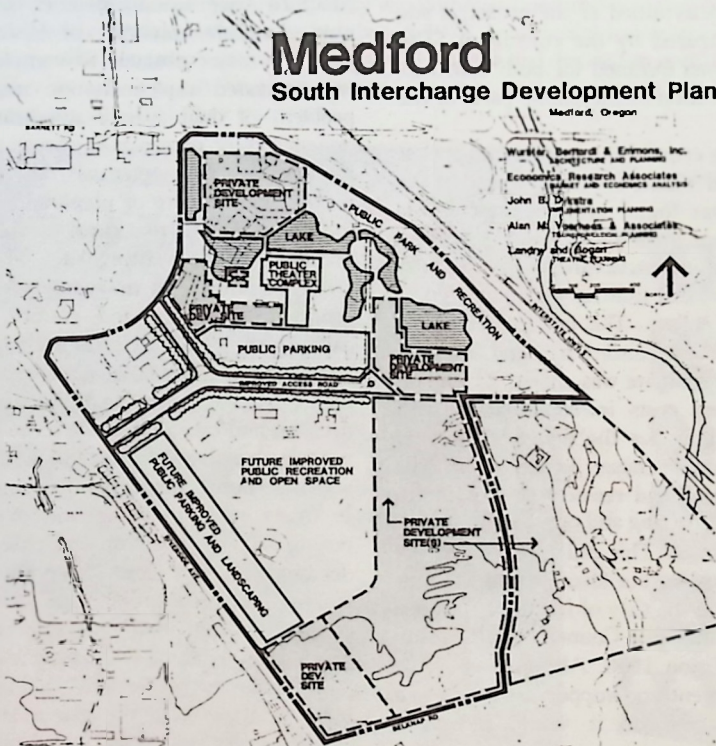


is now on was a mixture of unappealing and unrelated government buildings and raw land, with a few commercial enterprises on the contiguous areas. Today, the Center is a monument to Southern Oregon's commitment to the cultural arts in a functional and aesthetic park-like setting with greenery and small lakes. The Center itself offers a 2,000 plus seat concert hall, a 500 seat theater, multi-use rooms that are used for a variety of purposes, practice and storage spaces, art galleries, visitor center, and administrative offices. Public outdoor recreation facilities are located nearby in the Bear Creek Greenway. A large motor hotel was built at the I-5 interchange as a direct result of the Center. An indoor sports complex has also just been completed, as has a commercial center containing retail shops, restaurants, and offices. In close proximity to the Center, a high quality residential development has retained the same type of waterway and open space amenities as all the other improvements in the area. It doesn't seem that long ago that all of this was just a vision.

## *The Past: Life in the Slow Lane*

The idea of developing a performing arts center in Southern Oregon was in the minds of many arts patrons back in the mid-sixties. However, without firm leadership, money, or property, this idea did not start to take on substance until the mid-seventies. Seeing a unique development opportunity at the south Medford freeway interchange, the City of Medford and Jackson County officials, and the Arts Council of Southern Oregon initiated the Vision 1980 program for the purposes of meeting the cultural, recreational and service needs of the residents of Southern Oregon.

On September 14, 1977, the city and the county entered into an agreement to jointly plan, develop, use, and manage the properties designated for the Vision 1980 project. After the necessary funds were raised, a consultant was retained to undertake a study in 1979 to: determine the needs and potentials of the 135 acres at the interchange site, prepare a program for develop-



ment including a site plan and costs, suggest ways to implement the project, and prepare a final report detailing the results. This planning study was an essential and important step to establishing more specific goals for Vision 1980. The study first determined the needs and potentials for cultural and conference facilities. The results of a market analysis showed there were large numbers of potential users for a small theater and gallery facilities; however, it found convention facilities would not be warranted, and user potential and promoter interest for a 2,500 seat concert hall was not sufficient for *high* utilization of such a facility. Although the convention facilities were dropped, the city and county chose to retain the concert hall for further study.

Based on the previous phase, program development and a plan description delineated facilities to be included within the overall site plan: 12.5 acres of public park; a cultural complex; a motor hotel; retail, office, restaurant, and other commercial space; a visitor center; commercial sports complex; and residential units. With these and other parameters determined at the outset, a site plan was prepared by the consultant. The costs were then outlined for both construction and operation of the public parts of the plan.

This is the crux of the problem and what almost halted Vision 1980 in the year of the vision. It was found redevelopment costs alone to prepare the properties in question in terms of infrastructure items such as roads, sewers, and utilities was estimated at 5.4 million dollars. The cultural complex, with a 2400 seat concert hall and 500 seat theatre, cost estimate was almost 22 million dollars. These costs in combination with projected deficits for the first few years of operation made those interested in the project sit back and reassess their commitment to constructing and operating a performing arts center. This could have been the end of the vision, but after careful thought and discussion the City of Medford, Jackson County, and the Arts Council remained supportive of Vision 1980. Although, without the commitment and support of the people of Southern Oregon it would remain a dream.

## *The Present:*

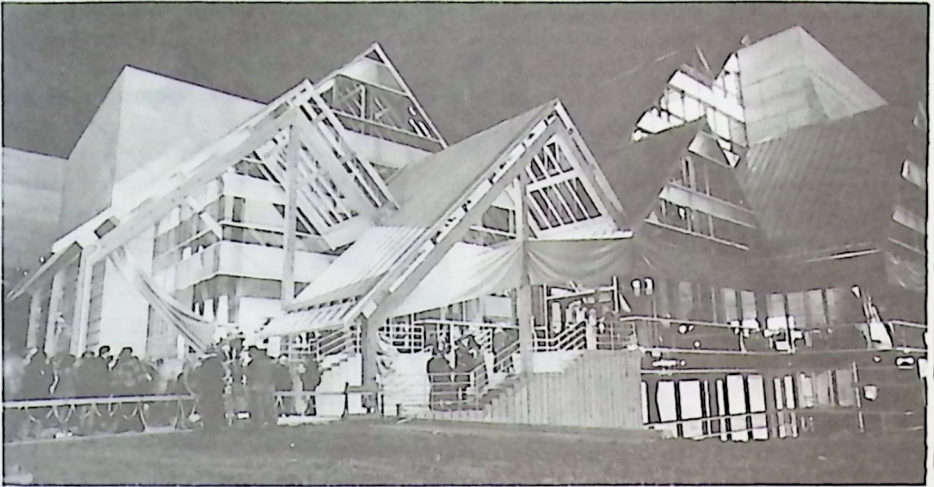
### *Action to Influence Progress*

The commitment to a Southern Oregon Performing Arts Center is still in the minds and hearts of many community leaders, arts organizations and their patrons. The reality of the dream is it's "an excellent idea whose time has not come," according to Peter Sage, Jackson County Commissioner and supporter of Vision 1980. The time will never come if reasons such as a poor economic climate, business layoffs, agency disagreements, etc. are used to defer meeting the real issues at hand.

The Vision 1980 planning report, "South Interchange Development Action Plan," issued over two years ago, identified twelve important steps to expedite implementing the Vision 1980 plan. Of the twelve steps, only three have been completed. The City of Medford and Jackson County have endorsed and accepted the plan for redevelopment, and have also entered into an interagency agreement. These have been major steps, but what of the other recommendations? Medford City Councilmember Lou Hannum, longtime advocate of Vision 1980, feels the major obstacle to completing the recommended implementation steps is the problem of dual agency adjudication. No one agency or person is in charge to handle inquiries on potential development proposals, financing or preparation of funding applications, or control of the unused property at the existing site. The Vision 1980 Committee is now only an advisory group to the city and county. In this capacity the committee has no power of its own to implement the steps necessary to realize redevelopment goals. Virtually every decision and step that needs to be taken for progress has to be endorsed by both the city and the county through a hearing process. In many cases these agencies are on opposing sides of a decision or a problem. Understandably, this slows down the decision making process and creates a negative climate for progress on redevelopment of the south Medford freeway interchange site.

To facilitate the decision making process, it has been proposed the Vision 1980 Committee be reorganized and given authority as



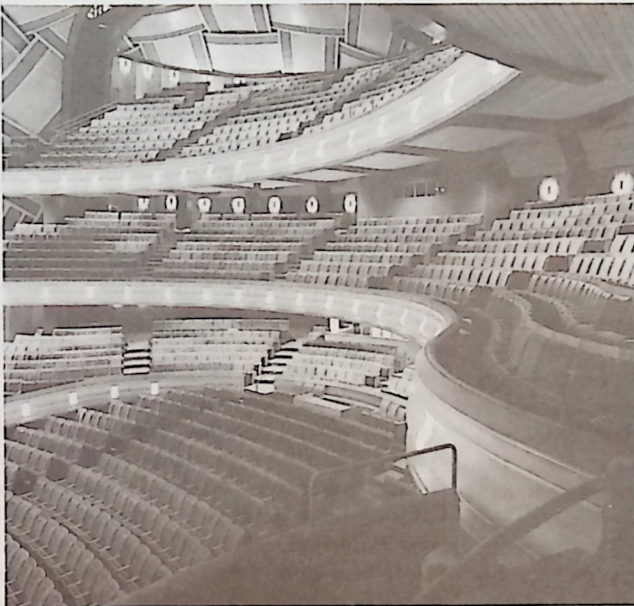


Courtesy Eugene Register Guard

The city of Eugene was bustling with excitement. A parade started the day's festivities while journalists arrived from around the country and Oregon's celebrities returned home for the event. Television newscasters were decked out in tuxedos to match townsfolk dressed in their fanciest clothes. A spotlight circled the skies as musicians played from the heights of a parking structure to the delight of people who lined the streets below. The huge square-block-sized building was completely encircled with a bright red four-foot-wide ribbon with a huge bow tied at the building's door. *Everybody* was talking about it. The people of Eugene were opening their new Center for the Performing Arts!

Just nine years before, the efforts pointed toward this night started with a group of arts supporters in the community. A study was commissioned and completed. One bond election failed, and then a second; but in 1977, community involvement was strong and the vote was positive. The people of Eugene had decided to invest \$18.5 million to build a performing arts center.

On September 24, 1982, they celebrated.



# Eugene Celebrates!



# Putting it all Together

BY DON VONDRACEK

The creative process is elusive, idiosyncratic, mercurial. Compound the process by attempting a collaboration between two very creative people and what do you get? You get . . . On a Journey Through the Sky, a record album that combines the poetry of David Zaslow and the music of Patti Moran McCoy. The Brooklyn-born poet, teacher, and entrepreneur reads 24 of his short poems to accompaniment written and performed by the nationally-known jazz pianist. The combination has produced an almost perfect synthesis of words and music designed for intermediate grade students but sure to be enjoyed by anyone whose sense of humor, feeling for rhythm and love of words haven't atrophied completely.

As with most words-and-music collaborations, the words came first. McCoy, responding to the rhythm and mood of a poem, would suggest a possibility, and they would rehearse each piece over and over again until satisfied with it. The boogi-woogie background to Zaslow's reading of "Life is a Yo-Yo" seems inevitable, as does the blues that accompanies "Um," but in addition to "a lot of coffee and cigarettes" (McCoy's answer to a question about what the collaborative process is), experimentation and an often serendipitous synergism built each selection from the original idea to its final form. Zaslow recalled that "Um," for example, wasn't even originally a poem.

"I spoke it kind of as a kid did in the classroom, but Patti heard me kidding around and said 'We've got to do that one.' What she heard in it immediately was the rhythmic quality and she played a slow blues to its exact rhythm."

Another example of the way the process worked was the transformation of "Echo Echo Echo" into the infectiously cadenced "Scat Rap." In the studio the musicians started it at a tempo that was too fast for Zaslow to follow.

But I liked the beat so I altered the words so I could read it more rhythmically. And the first line ("Did you ever ever ever") became "Did you hear ever hear" in the final version. So "Scat Rap" was composed to the music and evolved as a result of the interplay with the music."

Drawing on her considerable background in music (Julliard, Cincinnati Conservatory of Music, recordings with Duke Ellington, Mel Torme, Terry Gibbs, et al), McCoy composed and arranged a wide variety of musical frameworks for Zaslow's reading.

"On those pieces that include a percussion section, they had to be worked out pretty exactly. I actually wrote down melodies. But on some, like 'I remember the Music,' the concept was worked out, but I improvised as David read."

"I Remember the Music," a wistful, nostalgic recollection of the sounds of a

Brooklyn childhood, is a perfect example of the partnership at its closest.

"In that poem, I speak-she plays. I speak-she plays. Her genius is so extraordinary because she is creating syntax in her playing. You can hear her respond reflectively."

Even when both music and poetry were tightly composed, the actual process of the collaboration often produced a kind of energy that transmuted both of the media just a bit.

*I remember  
the music of the rain  
on the beach  
where I grew up  
in brooklyn*

"In 'Thoughts Like Clouds' we worked through many, many variations. The music and the poem were both tightly written, but we didn't have an exact time when I would come in and it was different each time. The poem is very conversational and not really strongly rhythmic."

The semi-parodistic "Eyeballs" also evolved in the interaction between Zaslow and McCoy.

"I wrote it to kind of play with verbal irony. Patti suggested some sort of classical background - sort of Brahms or Rimsky Korsakov. I read it seriously and it came out funny because of the mock-seriousness of the music. We did that one in an assembly for a whole school. I said to the kids that the next poem is a really serious poem. And we really accentuated everything even more than on the album. Patti played a really dramatic introduction and the kids cracked up and so even before we began we had them understanding verbal irony. They loved it."

Part of the charm of the record comes from the different voices that Zaslow effects in his reading, and those too are clearly part of the collaborative process.

"'Hamburger Dream' was not predetermined as far as the voice went. I had no idea for it at all until Patti came up with a kind of funk - urban funk - you know, real groovy music. And that told me I wanted to

get into a Wolfman or Shaft kind of voice."

The "urban funk" voice, flowing from the music, seems as right for the poem as does the Howard Cosell voice for "Super Bowl" or the Bullwinkle voice for "Popcorn Dreams." But the smoothness of the final version and the rightness of all the component parts belie the considerable effort that goes into achieving just the right effect.

"He has one now that we're doing, 'the Jogging Poem', and we have done every different kind of thing known to man to try to really make it go. The problem is you have a tendency to make it go fast, but then you realize that it is for little bitty kids, five and six, and you can't go too fast or they won't grasp it. So you have to have a feeling of movement without it being too fast. It drives me crazy."

Zaslow agrees that "Jogging" is a tough one to work out, partially because it, like the other pieces that he and McCoy are now working on for their next album, is designed for younger children.

*The ketchup of darkness  
smothered the onion rings  
of craters.*

"We're about three quarters of the way through our part of the initial process on the second album. It's based on Pint-sized



Nancy Tripp



Poetry, which just came out, and is directed to preschool through fourth grade kids. I am trying in both albums to counteract some of the impressions that kids have about poetry - that it should rhyme, for instance, and that it's about a certain set of officially approved feelings. Like, you have to love nature. A lot of the poems that elementary kids get are sentimental and that sort of puts them off poetry because it's about feelings. On side one of . . . *On a Journey Through the Sky* we tried to disprove that stereotype. We wanted the kids to see that poetry can be funny, warm, modern. And side two says that, yes, poetry may be about feelings, but

*I remember the songs  
that the ocean would sing  
through a shell  
in my grandma's house.*

if you listen to my feelings maybe you'll get a different idea of what feelings are about."

And kids do respond to the poetry. Third graders in an Ashland elementary school giggled at the stumbling student voice in "Um" and shrieked at the surrealistic image in "A Hamburger Dream." McCoy remembers the reaction of her own son, then eleven, when he first heard one of Zaslow's poems.

"He grabbed a microphone and started to improvise to 'Life is a Yo-Yo' in front of the whole school, and he looked at me and said 'Mom's weight is a yo-yo, it goes up and down.'"

That much of the poetry is fun for kids is undeniable, but Zaslow looks beyond the momentary fun that the kids experience.

"My Life is a Ship" was written for kindergarten and I knew that the metaphor was beyond them, but yet in the delivery as I read it to them they stayed with it and what I was giving them was the musical experience. My goal was not to condescend. I wanted to write poetry with vocabulary and syntax that children could comprehend, but not diminish the poetry."

In addition to the forthcoming album, both Zaslow and McCoy have other projects. Zaslow continues his other writing,

*Eyeballs are acrobats  
from the circus  
hopping on your  
trampoline brain.*

teaches poetry to children and teachers, and produces jazz concerts at his Ashland night club/restaurant, Jazmin's. McCoy has started classes in practical piano in Ashland, using a book she wrote. She is hoping to expand her present Saturday schedule to include more students. Their current album (and the accompanying book) may be purchased through Good Apple's catalog and in several book stores, gift stores, and other outlets. Both of the books just out (*Thoughts Like Clouds* and *Pint-Sized Poetry*) contain suggested activities for teachers and feature the illustrations and photography of Grace Henson and Chris Briscoe.

*Don Vondracek teaches at Ashland High School where he is a favorite with the students.*

A Good Apple Record Album for the Intermediate Grades  
GA433



## ON A JOURNEY THROUGH THE SKY



Poetry by David Zaslow  
Read to the Music of Patti Moran McCoy



## FALL MARATHON '82

Fall Marathon '82 will bring surprises and specials as guests and listeners voice their support for KSOR. In response to listeners, KSOR has scheduled the Marathon for a shorter period of time, just 12 days. KSOR will in turn ask listeners to respond in kind to meet the goal of \$40,000 within that time.

It begins on Monday, November 8, in the midst of the Dutch-American Music Festival, a very special classical music event from KSOR.

Paul Stiga, owner of one of the most impressive private collections of Theatre Arts in the country, says he was "born wanting to collect stage designs." Mr. Stiga spent his childhood in a "small town just close enough to Boston to develop a life-long passion for theatre, opera and ballet." He received a MFA degree from Columbia, "thereby moving (his) enthusiasm to New York", where he has lived ever since.

Paul Stiga started forming his collection in the mid-sixties because he felt that stage design was an important branch of the arts which had received too little attention. Last year he was invited to address the United States Institute of Theatre Technology in its first forum on the aesthetics of stage design in Denver.

Mr. Stiga serves as consultant to the Metropolitan Opera, the Cooper-Hewitt Museum (the Smithsonian's Decorative Arts Museum), as well as serving on the Board of Directors of the new Theatre Museum and the Friends of the Theatre Collection of the Museum of the City of New York. His collection now includes about 500 original designs.

This month the residents of this region will have an opportunity to see a part of Mr. Stiga's collection in a selection of stage and costume design under the auspices of the Southern Oregon Museum of Art.

SOMA's publicity chairman, Edith Heumann, interviewed Paul Stiga for KSOR's Guide to the Arts: following are excerpts from their conversation:

**Edith Heumann:** Mr. Stiga, I read in an article about you that you were born to collect stage designs; how did you actually start collecting?

**Paul Stiga:** Stage designs have always fascinated me. I had talked about my interests in starting a collection but I had never seen any for sale. I was working at TIME INC. then, and one day someone with whom I had talked came in and said, "You know, some of these stage designs are on sale at that gallery on Fifth Avenue", so I went over and, indeed, I bought my first design—a Beni Montresor which I'm including with the things I'm sending to Oregon. It's one of the designs he did for the Met. He is mostly a children's book illustrator, he has won awards for that.



# BORN TO COLLECT

BY EDITH HEUMANN

*The Traviata costume was done for a famous and highly controversial production of La Traviata staged by Lucino Visconti at Covent Garden. Both the sets and Vera Marzot's costumes were done consciously in the style of Aubrey Beardsley, entirely in black and white.*



**E.H.:** Were you yourself ever involved in the theater in any shape or form?

**P.S.:** Never. Never tried to do any design, never had any urge to be an actor, or a director or anything else in the theater. People always find that somehow curious.

**E.H.:** No, I find that makes the statement about you being a born collector true.

**P.S.:** Some people may have a talent for being "a good audience". I think there is a certain challenge to being responsive to what people with a creative urge are

**P.S.:** Some people may have a talent for being "a good audience". I think there is a certain challenge to being responsive to what people with a creative urge are doing — responsive instead of critical.

**E.H.:** Do you have preferences for periods or favorite designers, and have they changed over the years?

**P.S.:** That's very hard to say because my tastes are so historically oriented that I can look at the piece and say, "That's a wonderful example of the period," or, that it is very innovative for the period or very appropriate for the production. There is a whole set of criteria I employ because I view my collection as a historical document of the theater, rather than as a purely aesthetic statement on paper. The difficulty in stage design as something one collects as art is that it is on paper, but ultimately something appeared on the stage. Which are you judging? It's partly a historical judgement one makes; for instance, Bakst was such an important innovator: through the ballet he not only influenced so much stage design with his vivid, unexpected colors, but he also influenced fashion. He influences textiles. He sort of changed the whole world of style in general. That's one of the things a great stage designer can do.

**E.H.:** Are you sending us any of his designs?

**P.S.:** Only one that's suitable for shipping. In the show I'm putting together for you I've tried to include representative examples—early periods, late periods, and what is called the "New Theatre," as well as some from the theater that came out of the 19th century. Within all of that, one always tends to go to certain things to which

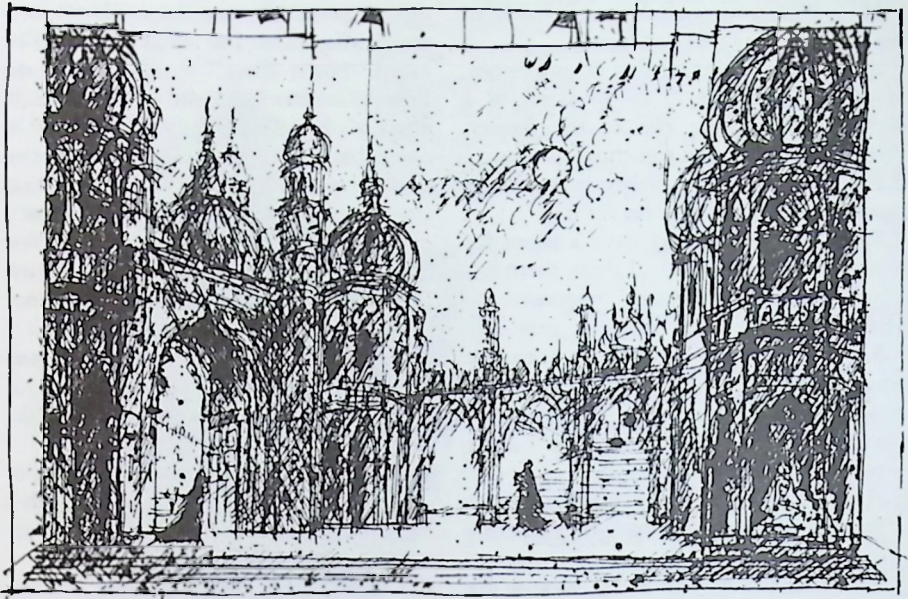
one is personally responsive. There is a small Ming Cho Lee design for a ballet called "Night Wing." It was done for the Robert Geoffrey ballet and is very spare, in effect it's just a bird cage and a chair off in one corner. But it is enormously evocative of the mood of the ballet. One of the things that a good stage designer does—and that's particularly a phenomenon of the "New Theater" and 20th-century design—is that he immediately establishes for the audience the mood. It comes across in this design: it is a ballet about loneliness and alienation, and you feel it as soon as you see it, and it's probably what the audience felt when the curtain went up.

**E.H.:** The people here have been going to the theater a lot, but I wonder if one needs a background in theater to appreciate set designs, or are they self-explanatory?

**P.S.:** Well, yes, I think they are. It's one of the great questions about stage design. An artist can work for the theater at various points: first he will work out his preliminary ideas into sketches—I'll try this and I'll try that—until he finally seizes upon the idea that he thinks works best and he does it up, and that's probably what he shows to the producer and the director, and gets everyone's reaction. Of course, he wants it to look good. He wants it to be evocative of what eventually will be seen on the stage. Then, at a later point, he'll be working for the people who are actually going to build the scenery or make the costumes. That may have to be more precise, more detailed with instructions. I'm going to include a couple of those for costumes in which you'll see the fabric. And then certain designers—and I'm thinking of Jo Mielziner who was trained as an artist—will do a painting of a set with the characters in it after the play has been produced. The Jo Mielziners that you so often see reproduced are for the most part Post-renderings.

**E.H.:** In Europe, theater design has long been accepted as an art form, but people in this country are still a little reserved about it, aren't they?

**P.S.:** I think that when I decided to become a collector, that was one of the things in my mind. It seems that stage



*The Beni Montresor is the first design Mr. Stiga ever bought. It was done for the American premiere of Gian Carlo Menotti's The Last Savage at the Metropolitan Opera in 1964. Montresor is one of the great international designers alive today and his style is unmistakable on paper and on stage. There is always an element of fantasy in his work.*

designs are too little seen, too little appreciated, and too little respected. In pre-revolutionary Russia, the best artists and the best designers tended to be the same person. There, designs have always been shown in museums right along with "easel" work. In this country, there has been one major exhibition, but that was back in 1932. People can be both artists and designers, but they have a different sense of first the canvas, and then ultimately the space with which they are working. Sometimes you get a design which is just a backdrop which has no sense of the three-dimensional space of the stage. Sometimes, like in a ballet, it can be wonderful for the actors and dancers to move around a static piece of art, but at other times it can be a disaster because it is inappropriate, or it will be overpowering, or will be so busy that you can't pick out the figures from the background.

**E.H.:** When did stage design actually break away and become an artistic interpretation of the content of a play?

**P.S.:** That was really what is called the "New Theatre." Part of the difficulty in the 19th century was the fact that there was

no electric light, so people were stuck with candles and gas light, and there was very little you could do with that to create a mood. Much of the mood-setting is done with the sophistication of lighting, and the designer's ability and knowledge of it. So, at the beginning of the 20th century, Adolphe Appia, Gordon Craig, and Edmund Jones started making their great innovations partly in conjunction with that new technical phenomenon.

**E.H.:** Which museums actually exhibit theater arts? Do you know of any out here in the West?

**P.S.:** Periodically, the Museum of Modern Art in New York has exhibits of stage design, not as grand as the one they did in 1932, but even last year they did a theater arts calendar. Then there is a small one-man museum in Booth Bay, Maine, but it's not just stage art, it's memorabilia — manuscripts, prompt books, props and so on. In the West, I think there is a collection connected with the Legion of Honor in San Francisco. I think it's a small collection of mostly Russian designs which they show occasionally. And the University of Texas has



had exhibitions, largely because of one man who has a great collection.

E.H.: Now Ashland, of course, is a theater town . . .

P.S.: It would be absolutely sensational if you would have a theater arts collection in your new museum, both for Ashland and for the United States. A museum with a focus on stage design simply doesn't exist in the United States, and I think the time is ripe for it. I think that if you had an art museum in which the focus is on theater arts, you would attract the kind of national publicity and attention in the art world that is almost impossible for a small and newly formed museum to otherwise attract. What

you would like for Ashland is something that gives your Festival more visibility, and I know the Oregon Shakespearean Festival is regarded increasingly as an important theatrical center, and you don't want an art museum to take second place. All those things work symbiotically—they would *all* benefit. And because of the feeling that art for the stage falls somewhere between fine arts and the performing arts, prices tend to be lower, and it is still possible to form a truly first-rate major collection at a relatively small cost—I don't know of any area of the world of art of which that could be said.

*(continued on page 42)*

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## —What is SOMA?

Yesterday it was an idea. Today it is a dream. Tomorrow it will be a Gallery.

Southern Oregon Museum of Art is a project of the Southern Oregon College Foundation. Southern Oregon Museum of Art is a project of the Southern Oregon College Foundation. Southern Oregon State College has been 'charged' by the State System of the new Theatre Arts Building, SOSC faces a new challenge: to add an Art Museum to its already well-developed departments of Music and Art. The Petite Gallery, first phase of a multi-stage Master Plan, will be built at the corner of Siskiyou and Indiana Avenues, adjacent to the Department of Art. As part of the SOC Foundation's three-year, three million dollar development drive, \$350,000 must be raised by Fall 1984. More than \$50,000 in pledges have already been received from local donors, and several pieces of valuable art have been donated.

Residents, students and tourists alike will benefit from this missing link between the performing and the visual arts. Ultimately, SOMA will encompass programs such as an educational program for public school, a laboratory for special studies for college programs, a source of research materials and art for professionals, a decent educational program to support museum programs, an opportunity for museum-initiated domestic and foreign study tours and, above all, a collection of Fine Art.

As part of a fund-raising drive, SOMA has planned a kick-off event for November 7th 1982, with an exhibit of Theatre Arts Designs from one of the largest private collections in the country.

Thomas Heumann, who co-chairs the SOMA committee together with Foundation member Gloria Thorpe, contacted collector Paul Stiga in New York, who will loan SOMA thirty works which illustrate the history of visual interpretation of theatre from 1890 to the present. The collection will be augmented by designs of the Shakespearean Festival set designers Dick Hay and Bill Bloodgood. This exhibit, together with a first showing of art donated to SOMA, will be open to the public November 7th through 21st, 1982.

Other important art shows sponsored by SOMA will include a showing of the works of M.C. Escher in February 1983.



# A House for Mr. Biswas

V.S. Naipaul, Penguin Books

Mr. Biswas is a modern man; nonetheless, he is out of place in a hostile environment. He could be any nationality; his home could be anywhere. The fact is that in the fictional character of Mr. Biswas, author Naipaul reaches beyond a "singular" character, marked by the wackiness one finds in modern literature, and creates a character of lasting quality, a fine literary jewel. He places this jewel in an environment savaged by poverty.

Mr. Biswas enters the world "The wrong way", and with six fingers on one hand; two inauspicious signs for a Hindu birth, even in a family as loosely tied to its religious past as this one. Just the same, his grandfather laments, "Fate. There is nothing we can do about it." And, as if already on a course to defy religious superstition, Mr. Biswas' sixth finger mysteriously disappears. This event causes more fear than joy, as the family hears a litany of dire predictions voiced by a pundit.

It is in the back reaches of Trinidad that Biswas is born, in a house of mud. His family elders cannot recall the Indian province of their origin. Though born in Trinidad, Biswas is not at home there. He is caught between two languages, Hindi and English, the one of his past, the other a vehicle to the future.

But the ill-omened young man grows, and suffers the ravages of malnutrition, a skin disease, and chronic stomach trouble. His body is flabby, but his mind is not.

After his father dies, Biswas' family breaks up. Two brothers work as laborers, while he, his sister, and mother live with an aunt.

Biswas' first career opportunity is with a Pundit, who tries to teach him Hindu ritual.

His failure to apply himself is as surprising to Biswas as it is to the Pundit, who dismisses him. Other "career" or work possibilities occur. The end for Biswas is always failure, for his suitability to the work is never a consideration. A job is a means to survival; it liberates a child from his family. In a poverty-stricken land, work allows everyone to forget. It is a final rejection.

Education at the Canadian Mission School, under the direction of a pidgin-English speaking, taunting teacher is a disastrous experience for Biswas. The teacher's disgust with his work and his pupils says much about the reality of possibilities in Trinidad. Biswas leaves the school, but he learns to read, and he unravels the mysteries of English, but has as yet found no use for his gains.



Under a weaker hand, Biswas, might be no more than one of those cases one reads about in sociology texts: doomed from the start. Naipaul, however, endows Biswas with an ascerbic wit, a wit that suits the man, that coincides with his past. He is not sophisticated, our Biswas. Rather, he is observant, and ironic, and above all, *critical*.



He bears snide remarks his relatives make, defending himself with his tongue. His clever responses relieve the reader as much as himself, as he exposes their bourgeois pretensions.

Biswas' career journey moves him from frustration to rage when, already a married man, a father, and reduced to living with his wife's family, he sees "... years so squashed by their own boredom and futility that . . . they could be comprehended in one glance."

Here, Biswas' passive frustration changes.

He confronts his environment head-on. His wife, Shama, and her family, the Tulsis, live with him under the roof of one enormous house. This house constitutes Biswas' universe for much of the book.

He rails against the Tulsis, their petty bourgeois values, their pragmatic religious practices (a Hindu family celebrating Christmas, and sending its sons to a Catholic school). Though rich and powerful, the Tulsis family cannot reach beyond itself. Instead, it internalizes its wealth, and "Supports" its members. Individual members are incapable of achieving, so the entire mob must stick together.

Often, Biswas says to Shama, "Gonna buy you that gold brooch, girl. One of these days." He wants success, too. He cares about Shama, and she cares about him. Their children tie them. They both want more for the children. They feed them prunes and milk to ward off disease. For, at this time, freedom from debilitating disease is more important for Biswas' children than anything else.

But the Tulsi house and its members form the main battleground which must be subdued before Biswas is to achieve peace.

A house is important to Biswas. He cannot find the home of his birth, "washed away in the rain." He dreams of a house, and even builds one, but the materials and workmanship are poor. But even without those handicaps, other forces are at work to undermine Biswas' effort. He and the family never live in it.

It would be remiss not to mention Naipaul's handling of personal relationships in Biswas' universe. It is a universe where any man's gain is another man's loss. Im-

provement and success fuel anger and hostility among those lacking them, so that the journey forward is a constant struggle. Biswas, weakened by severe stomach trouble, takes on his universe and fights back.

His final stage in that journey forward comes when he discovers he can write. An editor of the local paper, the *Sentinel*, gives him a chance. A misfit somewhat of the same cut as Biswas, the editor likes Biswas' articles, whose bizarre subjects and satiric treatment take on a far-too-real ring.

Biswas writes about freaks, and lepers, and women who watch their children burn. The wicked and distorted obsess Biswas during this period, for his own life appears real when confronted by the outrageous. It is also his way of waging battle, and he succeeds. Circulation increases.

For a short time, Biswas' rage subsides, but he still must live under the Tulsi roof. His journalistic endeavors barely feed his family of four children. Sickened by the petty meanness and distorted social system the Tulsi family imposes, Biswas is driven to dream of escape. A house becomes the means—a sanctuary where a man may make his own universe. He dreams and yearns . . . finally telling himself, "... he didn't want mud for walls, earth for floor, tree branches for rafters and grass for roof." Mr. Biswas does not want his universe to wash away.

The house, his obsession, does become a reality for Biswas. It is as full of flaws as everything else in Biswas' world, where few things work, or fit, or have any natural beauty. Yet, it is his, and Shama's, and though she is fearful, she seeks to make the best of the ill-formed structure. Together they hide its faults.

And when, at the end of his journey, Biswas says once more to Shama, "Gonna buy you that gold brooch, girl," and she replies, "It'll look good in my coffin," the reader understands that she never cared about a gold brooch. Mr. Biswas, in spite of all the odds, saves his universe.

*Barbara Ryberg,  
Somewhere along the Adriatic*

# Something's Afoot

by Suzi Aufderheide

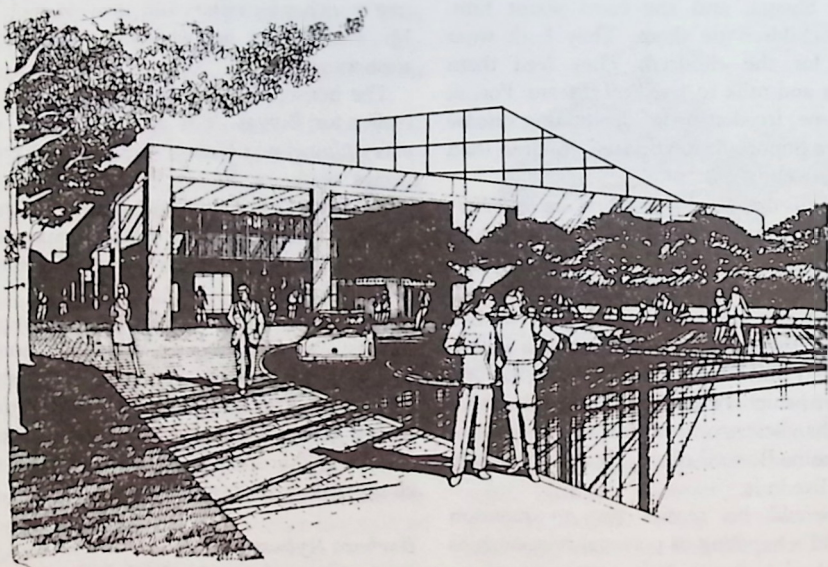
Four Theatre productions will be presented during the 1982-83 season of the Southern Oregon State College Department of Theatre Arts.

The fall presentation, *Something's Afoot* by James McDonald, David Vos, and Robert Gerlach, spoofs Agatha Christie mysteries, with ten people disappearing one by one while in an isolated house during a raging storm. Ron Green directs this musical comedy, aided by Craig Hudson, Scenic Design; Laura Saunders, Costume Design; and Stuart Turner, Musical Direc-

tion. *Something's Afoot* opens November 11-13 and repeats November 18-20.

The first dinner theatre production in the Center Square will feature *Arms and the Man*, a comedy by George Bernard Shaw. This satire, set in Bulgaria in 1885 during the Serbian-Bulgarian War, relates the "glories" of war, romance, and soldiering. The Theatre Arts Department will host a guest director for this offering, scheduled for February 16-19 and 23-26.

The drama *Equus* by Peter Shaffer is one of two events slated for the spring. This award-winning psychological thriller features Ron Green as Dr. Martin Dysart. James Lauricella, a newcomer to SOSOC, will





direct the play, with performances scheduled May 5-7 and 12-14.

The final production will be *Solos/Duets* by Christian Swenson and Helen Walkley, a northwestern theatre/dance duo. Performances will be May 26-28.

This season theatre-goers will be introduced to the work of two new members of the department, director James Lauricella, and choreographer Jannelle "Becky" Hume.

James Lauricella taught acting and directing for ten years in Ithica, New York, and worked with many serious actors on their way to off-Broadway productions in nearby New York City, before coming to southern Oregon. In addition to his direction obligations in the upcoming drama *Equus*, Lauricella is currently working on a screenplay of Shakespeare's *As You Like It*, which will incorporate much Pacific Northwest scenery. He is also interested in contributing his knowledge in the areas of Motivation, Standards, and Technique, if the possibility of a professional acting school at SOSC becomes reality. Lauricella replaces Elizabeth Adkisson, who went east to continue teaching.

*James Lauricella*

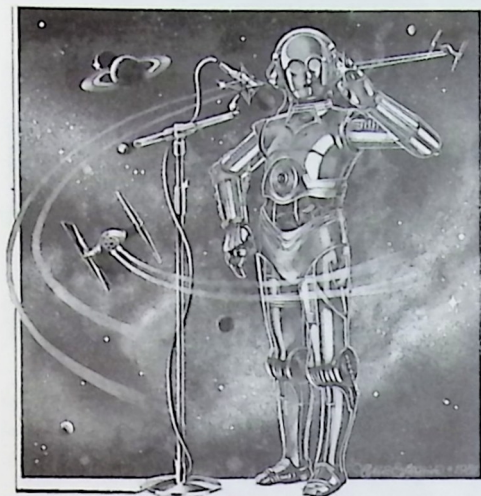


*Jannelle "Becky" Hume*

Jannelle "Becky" Hume, originally from Sacramento, California, came to SOSC from Eugene, where she taught and received her Masters Degree in Dance. Ms. Hume teaches dance to children and senior citizens, as well as self-defense, which she later would like to add to the SOSC curriculum. She also hopes to add a tap dance class to the Dance Department this winter term. Ms. Hume is a member of the Oregon Arts Commision, which views and different groups of dancers from throughout the state. Currently she is choreographing for the musical *Something's Afoot*.

*Persons interested in purchasing season subscriptions may call the Theatre Arts Department at 482-6348, Monday through Friday from 10 a.m. to 4 p.m.*

## PROGRAMS & SPECIALS AT A GLANCE



**Star Wars** returns this month for a 13-part radio drama series adapted from film history. It features two of the original cast members: Anthony Daniels as the robot, See-ee-Threepio, and Mark Hamill as Luke Skywalker. The series begins on November 8 with a special program celebrating the 25th anniversary of *Star Wars* was made. It airs on Mondays.

**A Canticale for Leibowitz**, a new science fiction radio drama series adapted from Philip K. Dick's Hugo Award-winning classic novel, begins on November 11, at 9:00 p.m. The story is set in the aftermath of a nuclear holocaust.

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Sunday Show	9:45 European Profiles	9:45 900 Seconds	9:45 900 Seconds
4:00 Siskiyou Music Hall	10:00 First Concert	10:00 First Concert	10:00 First Concert
6:30 All Things Considered	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
7:30 Chicago Symphony	2:00 American Orchestras	2:00 Holland Festival	2:00 Saturday Afternoon
9:30 Ken Nordine's Word Jazz	4:00 NPR Journal	4:00 NPR Journal	4:00 NPR Journal
10:00 Weekend Jazz	4:30 Spider's Web	4:30 Spider's Web	4:30 Spider's Web
	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
	9:00 Taj Express	9:00 Bloomsday on Broadway	9:00 Virgil
	9:30 Sherlock Holmes Star Wars (starts 11/8)	10:00 Post Meridian	9:30 Taj Express
	10:00 The Blues		10:00 Post Meridian



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**P.M. Preview: Possible Musics** previews a new recording each Thursday at 10:00 p.m., emphasizing "New Age" music and the innovative experimental synthesizer music being produced in Europe and Japan. The recordings are provided by Blue Star Gallery of Ashland.

**John Philip Sousa's** birthday will be commemorated with a special concert featuring the music of the American March King. The Coast Guard Academy performs many Sousa favorites, including *The Stars and Stripes Forever*, on Saturday November 6, at 4:00 p.m.

Wednesday	Thursday	Friday	Saturday
Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	10:00 Jazz Revisited
Newsreel	9:45 Veneration Gap	9:45 BBC World Report	10:30 Micrologues
Concert	10:00 First Concert	10:00 First Concert	11:00 San Francisco Opera
KSOR News	12:00 KSOR News	12:00 KSOR News	2:00 Studs Terkel Almanac
Salzburg Festival	2:00 Quartessence II	2:00 Festival	3:00 Communique
Free Tradin'	4:00 New Dimensions	4:00 Taylor Made Piano	3:30 Music Hall Debut
er's Web	5:00 All Things Considered	5:00 All Things Considered	4:00 Siskiyou Music Hall
Pickings	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 All Things Considered
Music Hall	7:30 Salzburg Festival	8:30 New York Philharmonic	7:30 Pickings
Age Radio	9:00 Canticle for Liebowitz (starts 11/11)	10:00 Jazz Album Preview	8:00 A Mixed Bag
Story	9:30 Earplay	10:45 Weekend Jazz	10:00 Jazz Alive!
Ante Meridian	10:00 Possible Musics		12:00 Weekend Jazz
	11:00 Post Meridian		

# SUNDAY

\*by date denotes composer's birthdate

## 7:00 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition."

## 9:30 am Saint Paul Sunday Morning

Members of the Saint Paul Chamber Orchestra and an outstanding roster of guest artists perform in this series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations among guests and series host/conductor William McGlaughlin.

**Nov. 7** Violinist Pinchas Zukerman performs with flutist Eugenia Zukerman and pianist Marc Neikrug in Trio Sonata in G Major by J.S. Bach; "Aubade" by Larson; "Four Romantic Pieces" by Dvorak; Andante and Rondo, Opus 25, by Doppler; Duet in G Major by C.P.E. Bach and "Valse de fleurs" by Kohler.

**Nov. 14** Members of the Saint Paul Chamber Orchestra perform with baritone Leslie Guinn in an all-Copland program including Clarinet Concerto, music from "Appalachian Spring" and "Old American Songs."

**Nov. 21** The Sequoia String Quartet performs Bartok's String Quartet No. 4 and Schubert's "Death and the Maiden."

**Nov. 28** Violinists Kathleen Winkler and Frank Lee, and violinist Robert Levine perform Handel's Suite in G Major for Harpsichord ("Passacaglia"), arranged by Halvorsen; Dvorak's Terzetto, Opus 47; Beethoven's Sonata No. 1 in D Major, Opus 12; and Nielsen's Sonata No. 2 for violin and piano, Opus 35.

## 11:00 am The Sunday Show

A weekly program devoted to all aspects of the arts. The unique eclectic format includes arts news, criticism, commentary, interviews, documentaries, and performances, often transmitted live from locations across the country and around the world.

## 4:00 pm Siskiyou Music Hall

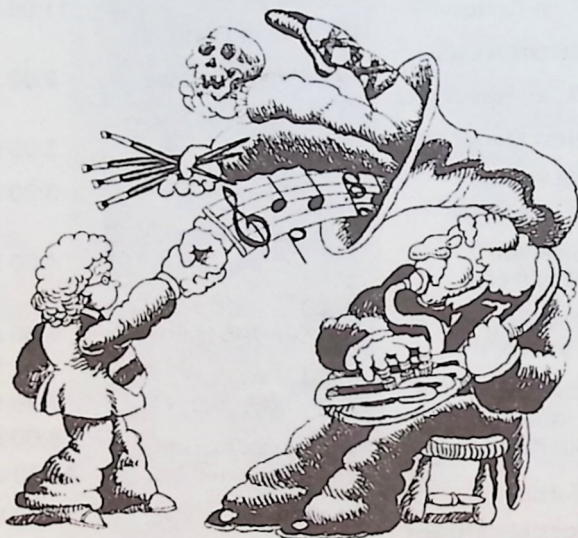
Classical music from the Renaissance to the Contemporary.

**Nov. 7** Marathon

**Nov. 14** Marathon

**Nov. 21** BEETHOVEN: Violin Sonata No. 3 in E-flat, Op. 12 No. 3

**Nov. 28** RUBENSTEIN: Piano Concerto No. 1 in E, Op. 25



Don Thomas



### 6:30 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

### 7:30 pm Chicago Symphony Orchestra

Sir George Solti is Music Director of the 92nd season of concerts.

*Production funded by Amoco.*

**Nov. 7** The Chicago Symphony Chorus, directed by Margaret Hillis, is featured in four contemporary works for unaccompanied chorus: Francis Poulenc's Mass in G; two sets of three songs by Debussy and Ravel; and Friede auf Erden (Peace on Earth), Op. 13, by Arnold Schoenberg. The Chicago Symphony Orchestra joins the Chorus to conclude the program with Mendelssohn's *secula canta Die erste Walpurgisnacht* (The First Walpurgis Night). Sir Georg Solti conducts.

**Nov. 14** Presented during the Symphony's western United States tour in January 1982, this program recorded in the Los Angeles Music Center features Beethoven's Symphony No. 8 in F, Op. 93, and the Symphony No. 4 in E-flat, the **Romantic**, by Anton Bruchner. Under the direction of Sir Georg Solti.

**Nov. 21** Polish-born Marek Janowski makes his Chicago Symphony debut as guest conductor in a concert from the Ravina Festival. American pianist Misha Dichter is soloist in a performance of Rachmaninoff's Piano Concerto No. 2 in C minor. Also performed are Haydn's Symphony No. 100 in G ("Military"), and the symphonic poem **Don Juan** by Richard Strauss.

**Nov. 28** James Conlon guest conducts a program of music by Russian composers: Pianist Alixis Weissenberg is soloist performing the Piano Concerto No. 3 in D minor by Serge Rachmaninoff. The Symphony performs three works by Mussorgsky: Scherzo in B-flat, **Intermezzo symphonique in modo classico**, and **Triumphal March**; and **The Song of the Nightingale** by Igor Stravinsky.

### 9:30 pm Ken Nordine's Word Jazz

Ken Nordine is host, talent and creator of this weekly free form romp through words, sounds, music and poetry.

### 10:00 pm Weekend Jazz

Swing, straight ahead, free bebop with host Zachari Brown.

### 2:00 Sign-Off

## Thank You to Our Program Underwriters

The KSOR Listeners Guild encourages members to write to businesses and corporations to express appreciation for their support of programs for which they provide funding.

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### Amoco

*The Chicago Symphony (Sun 7:30 pm)*

### Exxon

*New York Philharmonic (Fri 8:00 pm)*

# MONDAY

\*by name denotes composer's birthdate

## 6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

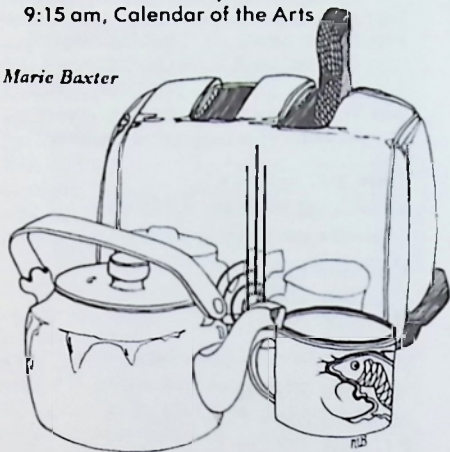
## 7:00 am Ante Meridian

Classical music and jazz combined with features from "Morning Edition," plus:

8:00 am, Community Calendar

9:15 am, Calendar of the Arts

Marie Baxter



## 9:45 am European Profiles

## 10:00 am-2:00 pm First Concert

Your host is John Baxter.

**Nov. 1** PROKOFIEV: Symphony No. 6, Op. 111

**Nov. 8** Marathon

**Nov. 15** Marathon

**Nov. 22** PURCELL: Ode on St. Cecilia's Day

**Nov. 29** GOTTSCHALK: Symphony: "A Night in the Tropics"

## 12:00n KSOR News

## 2:00 pm American Orchestras: American Composers

American symphonic ensembles perform in a month-long celebration of music by American composers. Featured are the American Composers Orchestra and the National Symphony Orchestra.

**Nov. 1** Dennis Russell Davies conducts the world premieres of Olly Wilson's "Lumina" and Laurie Anderson's "It's Cold Outside," commissioned especially by the orchestra. Also featured are Persichetti's "Night Dances" and works by Virgil Thompson, including his Cello Concerto, with soloist Janos Starker.

**Nov. 8** Maestro Mstislav Rostropovich conducts the National Symphony Orchestra in the Overture to "Comes Autumn Time" by Leo Sowerby; "The Pleasure Dome of Kubla Kahn," Opus 8, by Charles Griffes; Edward MacDowell's Concerto No. 2 in D Minor for Piano and Orchestra, Opus 23, with soloist Bradford Gowen; and George Chadwick's Symphony No. 2 in B flat Major, Opus 21.

**Nov. 15** Paul Dunkel conducts the American Composers Orchestra in Symphony No. 1 by Elliott Carter; "At the Still Point" by Chester Biscardi; Symphony No. 7 by Peter Mennin; and the world premiere of Violin Concerto by Tobias Picker with soloist Rolf Schulte.

**Nov. 22** Philip Brunelle conducts members of the National Symphony Orchestra in two world premiere performances—Stephen Douglas Burton's "Homage to Johann Sebastian Bach" with organist Marilyn Keiser; and Paul Creston's Symphony No. 6, Opus 118, with organist James Moeser. Also featured are John La Montaine's "Wilderness Journal" Opus 41, with organist Paul Callaway and bass-baritone Howard Sprout; and Aaron Copland's Symphony for Organ and Orchestra with soloist Randall Mullin.

**Nov. 29** Under the direction of Gunther Schuller, the American Composers Orchestra performs "A Short Symphony" by George Perle; Concerto for Contrabassoon and Orchestra with soloist Lewis Lipnick by Schuller; Fourth Symphony by David Diamond; and the world premiere of "Three Movements for Orchestra" by Ellen Taaffe Zwilich.

## 4:00 pm NPR Journal

Some programs provide in-depth analysis of breaking news stories. Others are sound portraits and profiles of prominent figures in music, literature, politics and the arts.

**Nov. 1 Still Coming Home** ¼ a look at some Vietnam war veterans who are still trying to adjust to peace.

**Nov. 8 The Land of Enchantment: New Mexico Arts and Artists** A portrait of creative spirits, with painters, poets, novelists, composers, who have made Santa Fe a booming arts center.

**Nov. 15 Chinese Journalists** Journalism students from the People's Republic of China discuss their perceptions of American media and society.

**Nov. 22** To be announced.



### **Nov. 29 New Therapies for Old Worlds**

A report from Paris on the growing popularity of such American "pop" therapies such as the Roling method of muscular treatment, sweat huts and encounter groups.

### **4:30 pm Spider's Web**

Stories of adventure for children and adults.

### **5:00 pm All Things Considered**

Susan Stenberg and Noah Adams co-host this award-winning news magazine.

### **6:30 pm Election '82**

NPR's coverage of issues and candidates in congressional and gubernatorial races concludes this month with two specials—an election eve roundup and a complete report of election results on November 2.

**Nov. 1 "Election Eve Roundup"** — Veteran political correspondents Linda Wertheimer and Cokie Roberts host this overview of campaign issues and personalities, with special analysis from political experts John Sears and Robert Squier.

### **6:30 pm Siskiyou Music Hall**

**Nov. 1** SIBELIUS: Symphony No. 2 in D Op. 43

**Nov. 8** Marathon

**Nov. 15** Marathon

**Nov. 22** BRITTEN: Four Sea Interludes and Passacaglia from "Peter Grimes"

**Nov. 29** BEETHOVEN: Quintet in C, Op. 29

### **9:00 pm Taj Express**

Drama from the ZBS Foundation of Fort Edward, New York.

**Nov. 1** "Jahanavi" and "Two Men of Different Sizes"

**Nov. 8** "The Daughter-in-Law"

**Nov. 15** "The Co-Professionals," "The Storm," and "No Shoulder to Cry On"

**Nov. 22** "Initiation"

**Nov. 29** To be announced

### **9:30 pm The Adventures of Sherlock Holmes**

Dramatizations of Sir Arthur Conan Doyle's short stories about the legendary sleuth Sherlock Holmes. The series concludes this month.

**Nov. 1** "The Lion's Mane" When a science instructor dies mysteriously on a beach, Holmes suspects the victim's colleague, a rival for the affections of a local beauty.

### **9:30 pm Star Wars**

**Nov. 8** "The Making of 'Star Wars' for Radio: A Fable for the Mind's Eye" This special looks behind the scenes at the sound magic of NPR's exclusive 13-part adaptation of the popular George Lucas film.

On November 15, a special encore of the thirteen spectacular episodes of 'Star Wars' returns to public radio to feature original film stars Mark Hamill as Luke Skywalker and Anthony Daniels as See Threepio. The Academy Award-winning sound effects and music from the movie are part of the series based on original characters and situations created by George Lucas.



*Darth Vader returns, as menacing and challenging as ever. The series is produced by NPR in association with KUSC/Los Angeles with the cooperation of Lucasfilm, Ltd.*

**Nov. 15** "A Wind to Shake the Stars" Citizens on the desert planet Tatooine take little notice at first of the rebellion brewing against the tyrannical empire.

**Nov. 22** "Points of Origin" Princess Leia Organa of Alderaan assumes leadership of the rebellion, risking capture by the deadly Lord Darth Vader.

**Nov. 29** "Black Knight, White Princess and Pawns" The Royal House of Alderaan is joined on the center stage of galactic history by the unlikely of men, women, and machines.

### **10:00 pm The Blues**

### **2:00 am Sign-Off**

# TUESDAY

\*by date denotes composer's birthdate

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am 900 Seconds**

A public affairs program produced by KSOR.

**10:00 am-2:00 pm First Concert**

**\*Nov. 2** DITTERSDORF: Symphony: "The Four Ages of the World"

**Nov. 9** Marathon

**Nov. 16** Marathon

**\*Nov. 23** PENDERECKI: Magnificat

**\*Nov. 30** ALKAN: Assorted works

**2:00 pm Holland Festival**

These concerts celebrate the bicentennial of diplomatic relations between the United States and the Netherlands.

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**KSOR joins the U.S.-Netherlands celebrations.** On November 7 & 8 we will host Dutch musicians in two concerts in the SOCS Music Recital Hall.

Sunday night, November 7: A joint appearance of the Dutch musicians and the Oregon Shakespearean Festival musicians. The concert will feature a World premiere of a composition by Todd Barton!

Monday night, November 8: A performance featuring violinist Mark Lubotsky, accompanies by pianist Danielle DeChenne.

**For tickets:**

**Contact KSOR 482-6301**

**4:00 pm NPR Journal**

A twice-weekly series of half-hour news and arts feature documentaries of in-depth analysis of breaking news stories, sound portraits and profiles of prominent figures in music, literature, politics and the arts.

Tuesday subjects to be announced.

**4:30 pm Spider's Web**

**5:00 pm All Things Considered**

**6:30 pm ELECTION '82**

**Nov. 2** Only Election results with veteran political correspondents Linda Wertheimer and Cokie Roberts leading a team of NPR, station, and free-lance reporters across the country to provide continuous coverage of election results. Political experts Robert Squier and John Sears are on hand with analysis and commentary.

**6:30 pm Sisklyou Music Hall**

**Nov. 2** Strauss: Don Quixote, Op. 35

**Nov. 9** Marathon

**Nov. 16** Marathon

**\*Nov. 23** FALLA: Harpsichord Concerto

**9:00 pm Bloomsday on Broadway**

This 19-part series features dramatic readings of excerpts from Ulysses, by James Joyce. The series is recorded live before a live audience at Symphony Space in New York City.

**10:00 pm Post Meridian**

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

**2:00 am Sign-Off**





# music tour · 1982

## Dutch-American Music Festival Concerts Celebrating 200 Years of Friendship

Featuring Music From The Netherlands and the  
World premiere of a Triptych Composed by  
Todd Barton

**SUNDAY**  
**November 7**  
**8 PM**

Mark Lubotsky, violin and Danielle Dechenne, piano  
*Visiting from Holland. Performing with*  
Sherril Kannasto, Flute - Michael Bardossi, violin  
Joseph Thompson, guitar - Sue Marston, soprano

**MONDAY**  
**November 8**  
**8 PM**

Mark Lubotsky, violin & Danielle Dechenne, piano  
*Performing a concert of music from the Netherlands.*

*Tickets \$2 for each concert or \$3.50 for both concerts.*

*Available from KSOR-FM ● Stevenson Union at SOSC ● Cripple Creek Music,  
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# W E D N E S D A Y

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am About Women**

**10:00 am First Concert**

**Nov. 3** VAUGHAN WILLIAMS: Flos Campi

**Nov. 10** Marathon

**Nov. 17** Marathon

**Nov. 24** GRIFFES: Piano Sonata

**12:00 n KSOR News**

**2:00 pm Salzburg Festival Recitals**

A series of fall concerts from this international festival in Austria.

**Nov. 3** Christa Ludwig, with pianist Erik Werba, performs music on texts of Goethe by Mozart, Beethoven, Schubert, Schumann, Liszt, Tchaikovsky and Wolf.

**Nov. 10** Peter Schreier performs music by Haydn.

**Nov. 17** Diethrich Fischer-Dieskau, with Alfred Brendel, piano, performs Schubert's Schwanengesang.

**Nov. 24** To be announced

**4:00 pm "Horso Tradin"**

A series of Ben Green's early years as a young cowboy and horse trader. Sometimes coming out on top and sometimes "getting took," Ben's adventures and the good-naturedly sly way he relates them make for good storytelling in the old cracker-barrel tradition. Read by Ron Martell of the Coyote Project, and Ashland theatre group. Stories taken from *Horsetradin'*, *Some More Horsetradin'*, and *Wild Cow Tales* by Ben Green, used with permission of Alfred Knopf Co., New York. This series was originally produced by KUFM in Missoula Montana in 1978

**4:30 pm Spider's Web**

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**Nov. 3** BARTOK: The Wooden Prince

**Nov. 10** Marathon

**Nov. 17** Marathon

**Nov. 24** BRUCH: Scottish Fantasy, Op. 46

**Nov. 30** STRAVINSKY: Symphony in C

**9:00 pm Vintage Radio**

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

**9:30 pm Talk Story**

Talk Story, in Hawaiian vernacular means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

**10:00 pm Post Meridian**

**2:00 am Sign-Off**



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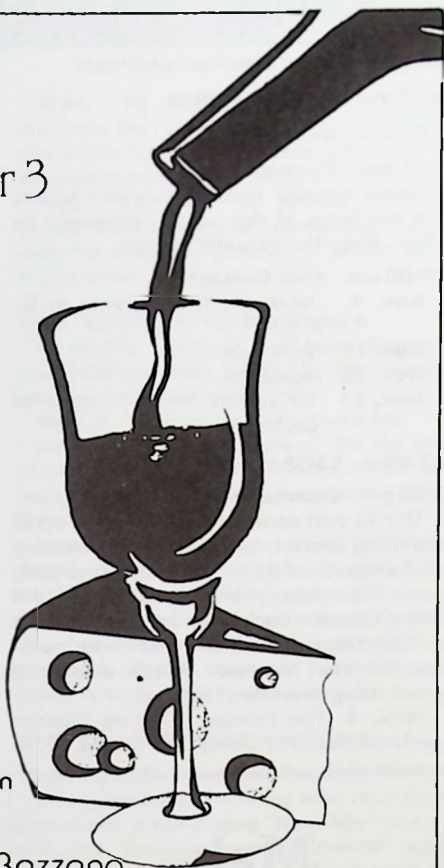
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Presented by KSOR & Members of  
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Gina Ing of KSOR and Lorn Razzano  
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- Hillcrest Vineyard, Roseburg
- Bjelland Vineyards, Roseburg
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# THURSDAY

\*by date denotes composer's birthdate

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am Veneration Gap**

Senior citizens' news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

**10:00 am First Concert**

**Nov. 4** MOZART: Divertimento in G, K. 63

**Nov. 11** Marathon

**Nov. 18** Marathon

**Nov. 25** THOMSON: Three Pictures for Orchestra

**12:00 n KSOR News**

**2:00 pm Quartessence II**

This 13-part series, celebrating the art of the string quartet, features the commentary of distinguished American cellist and composer Claus Adam, formerly of the Juilliard String Quartet. Each program also features a "Quartessence Hall of Fame" with guest commentator Mortimer Frank discussing great string quartets of the past.

**Nov. 4** The Primavera String Quartet performs Mozart's String Quartet No. 19, K.

465, ("Dissonant"); "Quartet 1931" by Ruth Crawford Seeger; and String Quartet No. 8, Opus 59, No. 2 by Beethoven.

**Nov. 11** The Mirring Quartet performs String Quartet No. 15, K. 421, by Mozart; String Quartet No. 7 by Paul Dessau; and String Quartet No. 2 by Serge Prokofiev.

**Nov. 18** The Casella String Quartet performs Mozart's String Quartet No. 14, K. 387; Shostakovich's String Quartet No. 8; and Ravel's Quartet in F Major.

**Nov. 25** The Juilliard String Quartet performs String Quartet in D Major, Opus 20, No. 4, by Haydn; String Quartet No. 1 by Fred Lerdahl; and String Quartet No. 2 by Brahms.

**4:00 pm New Dimensions**

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

*Acquisition funded by a grant from Tetra-Med Medical Transcription Service, Medford. Local transition funded by a grant from Blue star Gallery, Ashland.*

**Nov. 4 Consciousness and Medicine**

In his startling new book, *Space, Time and Medicine*, Dr. Larry Dossey (M.D.), a Dallas internist, draws upon the discoveries of modern physics, which almost daily turns up new ways of understanding the universe, and relates these new understandings to health and healing. In this program, Dr. Dossey talks about new concepts of how time and space and a newfound role of individual consciousness are revolutionizing health care.

**Nov. 11 A Planetary Perspective**

Author, UN lobbyist-consultant, and Founding President of Planetary Citizens, Donald Keys is uniquely equipped to comment on international tensions and suggest ways to resolve them. Keys describes how a new "planetary perspective" on the part of all "Planetary citizens" can create the "planetary initiative" to reshape the present global situation into a more harmonious and fruitful global atmosphere.

**Nov. 18 & Nov. 25** To be announced

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**Nov. 4** DVORAK: "American" Suite, Op. 98B

**Nov. 11** Marathon

**Nov. 18** Marathon

**Nov. 25** COPLAND: Symphony No. 3

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### 7:30 pm The Salzburg Festival

A series of Fall concerts from this international music festival in Austria.

**Nov. 4** Lorin Maazel conducts the Vienna Philharmonic in a performance of Mahler's Symphony No. 6 in A Minor.

**Nov. 11** The Vienna Philharmonic performs **The Creation** by Haydn featuring soloists Edith Mathis, soprano; Francisco Araiza, tenor; and Jose van Dam, baritone. Herbert von Karajan conducts.

**Nov. 18** The Vienna Philharmonic performs Ravel's *Daphnis and Chloe*; and Stravinsky's *Oedipus Rex* The Vienna State Opera Chorus featuring Maximilian Schell as soloist. James Levine conducts.

**Nov. 25** The Vienna Philharmonic performs Haydn's **The Seven Last Words**, **HVXX / 1**; and Mozart's Symphony in C, KV 551, "Jupiter." Riccardo Muti conducts.

**9:00 Nov. 4 Earplay Weekday theatre** presents "The Little Black Hole" and "Code 99"

### 9:00 Canticle for Liebowitz

Beginning November 11, this 15-part series, based on the classic science fiction novel by Walter M. Miller, Jr. This epic tale follows the course of civilization's rebirth 600 years after thermonuclear war devastated Earth.

**Produced by WHA Drama Center in Madison, Wisconsin.**

**Nov. 11 Part 1** The church is mankind's only connection to mysterious 20th century as the story of Brother Francis begins.

**Nov. 18 Part 2** Brother Francis discovers the ruins of ancient fallout shelter and artifacts which may have belonged to the legendary monk, Isaac Leibowitz.

**Nov. 25 Part 3** Brother Francis shares his discovery of Leibowitzian relics with the skeptical monastery leader, Dom Abbot Arkas.

### 9:30 Earplay Weekday Theatre

A weekly series of half-hour dramatic presentations from EARPLAY, the award-winning drama series.

**Nov. 4** "Justice" by Terry Curtis Fox

**Nov. 11** "The Agreement" On the eve of their divorce, Sigmund and Sybil Matchett rediscover the endearing qualities that first drew them together.

**Nov. 18** "Voices in My Head," in docu-drama recalls the sounds, images and emotions of the Great Depression.

**Nov. 25** "In Fireworks Lie Secret Codes" Old friends watching a Fourth of July fireworks display discover how national holidays mark personal milestones.

### 10:00 pm Dolby Alignment Tone

### 10:01 pm P.M. Preview: Possible Musics

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe or Japan. The records are usually imports or hard-to-find domestic releases, and are provided each week by the Blue Star Gallery, 10 Guanaquato Way, Ashland.

### 11:30 pm Post Meridian

### 2:00 pm Sign-Off

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# FRIDAY

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**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am BBC Report**

**10:00 am First Concert**

The Friday edition includes Music in America, showcasing one of the week's major musical events. The feature produced by WFMT in Chicago can be heard at 1 pm. John Baxter also features these works in the morning:

**Nov. 5 BORODIN:** String Quartet No. 1 in A

**Nov. 12 & 19 Marathon**

**Nov. 26 DVORAK:** Symphony No. 3 in E-flat, Op. 10

**12:00 n KSOR News**

**2:00 pm Best of Festivals**

A series of concerts from the Vienna, Salzburg and Bregenz Festivals. The November programs are from the Vienna and Bregenz Festivals.

**Nov. 5 The Vienna Festival** Genady Rozhdestvensky conducts the Vienna Symphony Orchestra performing Haydn's Symphony No. 73 in D (The Hunt); **Alto Rhapsody, Op. 53** by Brahms; Symphony No. 2 (for Chorus and Orchestra), Op. 14 by Shostakovich; and Bruckner's **Holgerland**, for Male Chorus and Orchestra. The Slovakian Philharmonic Chorus performs with the Symphony.

**Nov. 12 The Vienna Festival** Pianist Alfred Brendel performs Sonata No. 50 in C by Haydn; **Fantasies, Op. 12**; Sonata in A Minor, D. 537 (Op. 164) by Schubert; and **Two Legends: St. Francis of Assisi Preaching to the Birds**; and **St. Francis of Paola Walking on the Waters**.

**Nov. 19 The Vienna Festival** James Levine conducts the Vienna Philharmonic Orchestra in Mahler's Symphony No. 6 in A Minor (Tragic).

**Nov. 26 The Bregenz Festival** Baritone Piero Cappuccilli is featured with the Vienna Symphony Orchestra in several works by Verdi: **La Forza del Destino** Overture, Prelude to Act 1 of **La Traviata**, Death of Posa from **Don Carlo**, the Eri tu? aria from **Un Ballo in maschera**, and **I Vespri Siciliani** Overture; plus Prologue from **I Pagliacci** by Leoncavallo; **The Siege of Corinth** Overture by Rossini; and **Aria, Nemico della Patria** from **Andrea Chenier** by Giordano. Lamberto Gardelli conducts.

**4:00 pm Taylor Made Piano: A Jazz History with Dr. Billy Taylor**

A 13-part series of one-hour programs tracing the evolution of jazz—America's own classical music—with commentary by host Billy Taylor and vintage recordings of more than 60 jazz pianists.

## How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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**Nov. 5 Swing** This program explores the dominant jazz style of the '30s with recordings by Duke Ellington, Mary Lou Williams, Teddy Wilson and others.

**Nov. 12 Prebop** Music by Art Tatum, Milt Buckner and Nat "King" Cole illustrates the complexities of prebop piano.

**Nov. 19 Bebop** Fiery expressions of bebop come to life in a medley of recordings by Dizzy Gillespie, Charlie Parker, and pianists Bud Powell and Thelonious Monk.

**Nov. 26 Cool, Third Stream and Progressive** Three important jazz styles of the late '40s and '50s are illustrated in recordings by Tadd Dameron, Dave Brubeck, Bill Evans and others.

#### **5:00 pm All Things Considered**

#### **6:30 pm Siskiyou Music Hall**

**Nov. 5** SCHUBERT: Introduction and Variations in E Minor, Op. 160

**Nov. 12** Marathon

**Nov. 19** Marathon

**Nov. 26** D'INDY: Symphony on a French Mountain Air

#### **8:00 pm New York Philharmonic**

**Nov. 5** Zubin Mehta conducts performances of Vivaldi's *The Seasons*: Winter, Concerto in D for Oboe by Strauss; Horn Concerto by Gliere; and Ravel's *Bolero*. Featured soloists are Joseph Robinson, oboe, Charles Rex, violin, and Philip Myers, horn.

**Nov. 12** Klaus Tennstedt conducts Mahler's Symphony No. 9 in D.

**Nov. 19** Pianist Claudio Arrau is the soloist in a program of *Konzertstück* in F, Op. 79; Piano Concerto No. 2 in A by Liszt; and Schubert's Symphony No. 9 in C, "The Great." Klaus Tennstedt conducts.

**Nov. 26** Judith Le Clair, bassoon, is soloist performing Vivaldi's Bassoon Concerto in A minor; Symphonic Metamorphosis on These by Weber by Hindemith; and Dvorak's Symphony No. 7 in D, Op. 70.

#### **10:00 pm Jazz Album Preview**

Showcasing some of the best and latest jazz. Discs are provided by Rare Earth Ashland.

#### **10:45 pm Weekend Jazz**

Your Friday night host is Betty Huck.

#### **2:00 am Sign-Off**



Ray Charles is one of the featured artists this month on *Taylor Made Piano*.

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# SATURDAY

\*by date denotes composer's birthdate

**7:00 am Ante Meridian**

**10:00 am Dolby Alignment Tone**

**10:01 am Jazz Revisited**

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

**Nov. 6 Basie Instrumentals** A sampling of 1937-40 instrumentals by the Count Basie bands, including "Smarty," "Topsy," and "Jump for Me."

**Nov. 13 Latin American Jazz** and big band recordings with Latin American rhythms include Jelly Roll Morton's "Mamamita," Xavier Cugat's "Brazil," and Stan Kenton's "Journey to Brazil."

**Nov. 20 Salutes** Jazz recordings from "Southland Shuffle" by Charlie Barnet to "Bojangles" by Duke Ellington salute dancers, comic strip characters, and even a musician's union local.

**Nov. 27 Parallels** Featured are two recordings each of "Tail Spin," "Poinciana," and "Margie" by such groups as the Glenn Miller Army Air Force Orchestra, Bix Beiderbecke and His Gang, and the Dorsey Brothers Orchestra.

**10:30 am Micrologus**

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

**11:00 am The San Francisco Opera**

The San Francisco Opera's sixth broadcast season continues.

*Production made possible by a grant from Chevron U.S.A.*

**Nov. 6 The Rake's Progress** by Stravinsky is sung in English. The cast includes Diana Soviero, Mignon Dunn, Regina Sarfaty, Dennis Bailey, and Donald Gramm. Conducted by David Agler.

**Nov. 13 The Queen of Spades** by Tchaikovsky is sung in Russian. The cast includes Teresa Zylis-Gara, Regina Resnik, Susan Quittmeyer, Regina Sarfaty, Evelyn de la Rose, and Michail Svetlev. Conducted by David Agler.

**Nov. 20 Lohengrin** by Wagner is sung in German. The cast includes Pilar Lorengar, Leonie Rysanek, Peter Hofmann, Hermann Becht, and David Ward. Conducted by Heinrich Hollreiser.

**Nov. 27 Cendrillon** by Massenet is sung in French. The cast includes Sheri Greenwald, Ruth Welting, Delia Wallis, Maureen Forrester, and Donald Gramm. Conducted by Mario Bernardi.

**2:00 pm Studs Terkel**

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

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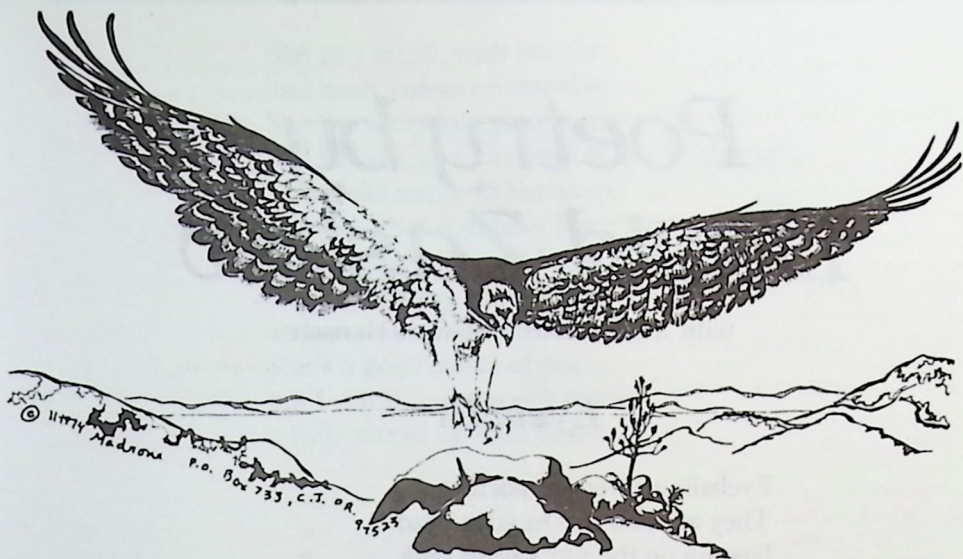
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### 3:00 pm **Communique**

The nation's only radio program devoted to reporting on world affairs and U.S. foreign policy. NPR reporters and editors and well known journalists.

### 4:00 pm **Siskiyou Music Hall**

**Nov. 6 Sousa Special** To commemorate the birthday of John Philip Sousa, we will present a concert of the American March King's music performed by the United States Coast Guard Band. Included will be Sousa favorites such as Semper Fideles and The Stars and Stripes Forever, and many lesser known Sousa Marches. Recorded at the Coast Guard Academy in New London, Connecticut, March 28, 1982.

**Nov. 13** Marathon

**Nov. 20** BOCCHERINI: Cello Concerto in B-flat

**Nov. 27** TCHAIKOVSKY: Symphony No. 5 in E Minor, Op. 64

### 6:30 pm **All Things Considered**

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

### 7:30 pm **Pickings**

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

### 8:00 pm **A Mixed Bag**

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

### 10:00 pm **Jazz Alive!**

Recorded live wherever jazz is performed in the United States and abroad.

**Nov. 6 Jaco Pastorius and Word of Mouth** From the 1982 Kool Jazz Festival, this program spotlights music of former Weather Report bassist Jaco Pastorius and his new 20-piece big band, Word of Mouth.

**Nov. 13 Oscar Peterson Meets Herbie Hancock** Master pianists Hancock and Peterson square off in this program featuring highlights from the 1982 Kool Jazz Festival.

**Nov. 20 Buddy Rich: A Retrospective** Mel Torme, Dizzy Gillespie, and Zoot Sims are some of the stars honoring famed jazz drummer Buddy Rich in this final program from the Kool Jazz Festival.

**Nov. 27 Jazzwomen '82** Highlights from the fifth annual Women's Jazz Festival in Kansas City feature Nancy Wilson, pianist Barbara Carroll, and saxophonist Ann Patterson.

### 12:00 m **Weekend Jazz**

### 2:00 am **Sign Off**

# Poetry by David Zaslou

with illustrations by Grace Hensen

## *Eyeballs*

Eyeballs are very important.  
They are two cats in your head  
lapping up the sun's fresh milk  
from the dish of the sky.  
They are two marbles that landed  
in the right place at the right time.  
Eyeballs would be useless in your ears.  
They are not very good as nostrils.  
Every eyeball knows its job.  
Eyeballs have minds of their own.  
Eyeballs are basketballs  
floating in the hoops of your skull.  
They are fluttering butterflies  
that landed on some weird flower.  
Every head has a boy eyeball  
and a girl eyeball sitting next to each other  
wondering what to talk about next.  
Eyeballs are acrobats from the circus  
hopping on your trampoline brain.  
If I had two more eyeballs  
I'd never miss anything that happened.  
I'd sleep with one pair,  
and watch the world with the other.



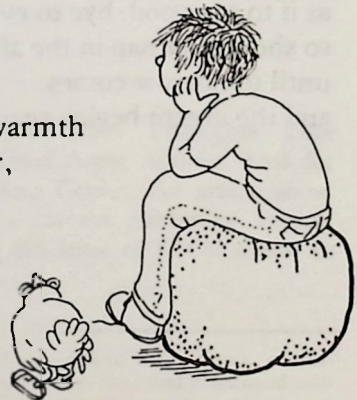


## *She's a Little Mixed Up*

She eats music with her ears,  
and hears colors on her skin.  
She sits there knitting poems  
and writing love sweaters to her boyfriend.  
She cooks music in her soup,  
and plays her spaghetti like a harp.  
She sneezes jokes and burps rainbows.  
She jogs through books,  
and reads the road like a novel.  
She's a good friend of mine,  
but I think that she gets things  
a little mixed up sometimes.

## *The Super Bowl*

In the Super Bowl of American sky  
winter played off November  
and now plays it days with spring.  
Here, on the twenty-year line of New Year,  
the ball of weather  
is kicked off towards May.  
February picks it up  
and runs it back  
for a score of 6 to 0,  
winter is winning.  
Spring ties it up in March  
and passes a long wide ball of warmth  
to reach the end zone of winter,  
the beginning of spring,  
the end of this season,  
and this game,  
until spring  
plays its months with summer.



## *A Cat Dream*

I walk to school  
in the squawking rain,  
and the barking wind.  
The paws of the old brick building  
clench and claw the earth below.  
This old cat is wise.  
I walk inside  
and pet the furry kids hello.  
They purr their good mornings,  
and the teachers meow  
their way through math and spelling.  
The principal prowls the halls  
placing boxes of kiddy litter  
outside the classrooms.  
Neighborhood dogs come around at recess  
looking for some fuzzy kiddy cat to fight.

This old school with nine lives  
drinks deeply from time's dish.  
Thousands of kiddens have meowed  
and screeched in these hallways and rooms.  
The old librarian tosses out  
the ball of yarn from the many stories  
she has told there.  
Three o'clock and the old brick building  
bats her paws in the air  
as if to say good-bye to everyone  
so she can catnap in the afternoon sun  
until tomorrow comes  
and the dream begins again.





## *On a Peanut Butter Lake*

On a peanut butter lake  
The swimmers crawl slowly  
as they chew their way  
through the waters.  
The motors of the boats  
go blop blop blop.  
Canoes just sit there.  
The fish are like feet  
stuck in drying cement.  
There are no waves  
on a peanut butter lake  
as it lies in the jar  
of mountains and hills.  
Life is so slow  
on a peanut butter lake.  
We sit on the bread  
of the shoreline  
and listen to the song  
of the strawberry jam wind  
eating our lives away.

### David Zaslow

David Zaslow, an Ashland resident, has worked as a poet-in-the-schools throughout Oregon for several years. He is the author of several books of his own poetry plus books of children's poetry and creative writing teaching manuals. These poems appear in

his recent publication *Thoughts Like Clouds*, A Good Apple Activity Book for the Intermediate Grades. An article about Mr. Zaslow's current publishing appears elsewhere in this issue of KSOR Guide to the Arts.

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We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines,, and prose of up to 1,500 words. Prose can be fiction, anecdotal, personal experience, etc.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

a redevelopment agency under joint control of the city and county. With the capability to coordinate development and management of the land, the primary functions of the redevelopment agency would be: to receive development proposals and recommend lease agreements; generate income; ensure private development is in accordance with the accepted site plan; handle relocations of existing uses as necessary; investigate financing and funding opportunities; and, establish a performing arts center fund. Under the proposed action plan the remaining steps to implementation would be the responsibility of the redevelopment agency.

A separate agency would be beneficial to the project because it would centralize interest and control by funnelling all progress in one direction, avoiding the dilution of energy that has apparently slowed the progress of the project in the past. Other government related pressures have precluded a concentrated effort in the advancement of Vision 1980 by the City or County. Local officials cannot be faulted entirely for their lack of progress because they

as individuals and a group respond to the appeals of their constituency. While these officials have been shown modest support for Vision 1980 from the public over the years, what is needed for real action is concentrated and sustained public interest for development of a performing arts center.

*For information about Vision 1980, readers may call or write to the Jackson County commissioners or to the Medford City Council, or:*

*Dick Hensley, Board of Commissioners*

*Jackson County Courthouse*

*Medford, Oregon 97501 (776-7236)*

*Lou Hannum, City Council*

*Medford City Hall*

*Medford, Oregon 97501 (776-7503)*

*Margaret A. Garrington, a resident of Ashland, is a professional resource planner and outdoor recreation specialist. Ms. Garrington has been involved in land use planning, water resources development, and energy planning in the states of Arizona, California, Wyoming, and Oregon. Since receiving her Master of Science Degree from Arizona State University she has worked on regionally significant and local planning projects for federal, state, county, and city agencies. Her interests now center on the Rogue Valley where she has recently formed a planning consultant business.*

## Born to Collect

(cont. from page 17)

**E.H.:** And how would one go about acquiring stage designs?

**P.S.:** It's really hard to find and buy designs for particular productions. There is one major auction a year at Sotheby's in New York, and one or two in London, but that's pretty much the great public forum in which a couple of hundred designs become available all at once. Other than that, you have to scout around, ask dealer, and it's pretty much a matter of luck. On the other hand, there are collections at the Museum of the City of New York and at the Performing Arts Museum at Lincoln Center.

**E.H.:** There must be a possibility that one could get loan exhibits.

**P.S.:** Sure—given the specifics and time to work you can make arrangements to borrow. Many universities in particular have indeed collections, Harvard has a good one, and it's just a matter of having to go from one to the other to see what is really in

them. And then, it is amazing how many of the major artists, particularly in the last 100 or 150 years, have at some point designed for the stage. Matisse did, Picasso did. Picasso did enough drawings of the stage and for the stage that there was a whole book called *picasso's Theater*. For a few thousand dollars you could still get a lovely example of Picasso's work for the stage.

**E.H.:** Meanwhile, SOMA will have a chance to show part of your collection along with some of our own nucleus of art work. Thank you so much for your support and the loan of some of your collection.

**P.S.:** It is a real pleasure because I share your excitement about the whole project.

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*Edith Heumann studied Journalism and English at the University of Munich, Germany, and received a graduate degree in German, French and Comparative Literature from the University of California, Berkeley, where she also taught German. She is at present a student of Communications at SOSOR's KSOR.*



# ARTS EVENTS

For more information about arts events in this region, contact the Arts Council of Southern Oregon at 770-1010, or visit at 107 East Main, Suite 2 (The Goldy Building), Medford, 10-5 daily; and listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 a.m. and noon.

- 1** **Southern Oregon Photographic Association Meeting.** photo program & color slide contest. Red Cross Bldg., 60 Hawthorne, Medford. 8 pm (503) 779-8421

thru 12 **Two-Dimensional "Year of the Arts"** exhibits from ACU-1 Region 14 members, at the Stevenson Union Art Gallery on the Southern Oregon State College campus, **Ashland**. (503) 482-6461

thru 25 **Juried fine arts** exhibit at the Coos Art Museum, 515 Market Ave., **Coos Bay**, Tues. thru Sun 1-4 pm. (503) 267-3901

Printmakers Alan Brewster, Lorena Laforest Bass, and Jerry Smith at Hanson Howard Galleries in the E.V. Carter House, 505 Siskiyou Blvd., **Ashland**. 11 am-5 pm daily (503) 488-2562

thru 30 **Oil paintings** by **Charleen Wolf** in the small gallery of the **Coos Bay** Library.

- 4** thru 27 **Watercolors** by **Sharon Wesner**. Rogue Gallery, 8th & Bartlett, Medford. Reception Nov. 4, 5-7 pm. (503) 772-8118

- 5** & 6; 12-13; 19-20 **Drama**, "**Desire Under The Elms**" at the Whipple Fine Arts Center, Umpqua Community College campus, **Roseburg**, Curtain 8 pm. (503) 440-4600

- 6** & 7 **Watercolor Workshop** with Richard Hazelton at the Umpqua Valley Arts Center, 1624 W. Harvard, **Roseburg**. (503) 672-2532

- 8** thru Dec. 17 **Primitive Images** by Alix Peshette, weaver, and sculptor Edward Brownlee at the Umpqua Community College Art Gallery in **Roseburg**, Mon-Fri 1-5 pm. (503) 440-4600

- 9** thru 27 **Aquatint** exhibit by Jesse Reed at the Grants Pass Museum of Art, Riverside Park, **Grants Pass**. (503) 479-3290

- 11** thru 14; 18 thru 20 **Drama** "**The Father**" at the On Broadway Theater, 226 W. Broadway, **Coos Bay**. *Curtain 8 pm except Nov. 14 at 2 pm.* (503) 269-2501

thru 13; 18 thru 20 **Musical**, "**Something's Afoot**" at the Center Stage of the Theatre Arts Center, Southern Oregon State College campus, **Ashland**. (503) 482-6348

**Mime solo** plus film performance by Francisco Reynders at the **Port Orford** Community Building, 7:30 pm.

**Lecture**, "**Oregon Literature and Joaquin Miller**" by Robert Shepard in Eden 1 of the Southwest Oregon Community College campus, **Coos Bay**. 7:30 pm. (503) 888-2525

- 12** & 13; 19-20 **Drama**, "**Desire Under The Elms**" at the Whipple Fine Arts Center, Umpqua Community College campus, **Roseburg**. *Curtain 8 pm.* (503) 440-4600

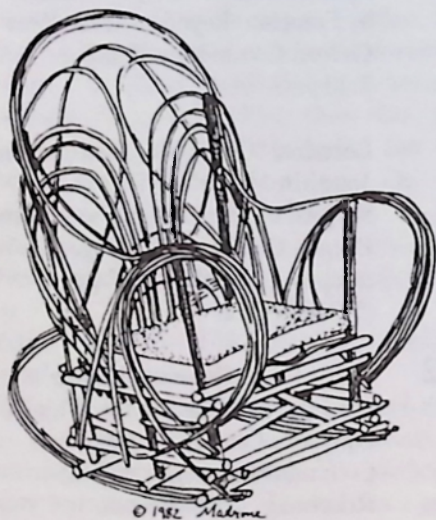
**13** **Fall Jazz Night** at the Umpqua Community College Auditorium, Roseburg. 8 pm. (503)440-4600

**15** **Oregon recital** by Larry Crummer at the Trinity Episcopal Church, 44 N. 2nd, Ashland. 8 pm. (503)482-2656

**& 16 Nature Drawing Workshop** with Elva Paulson at the Umpqua Valley Arts Center, 1624 W. Harvard, Roseburg. (503)672-2532

thru Dec. 15 **"From Feeling to Form,"** tapestry collage and paintings by Helen Wilson in the Stevenson Union Gallery on the SOSC campus, 1250 Siskiyou Blvd., Ashland. 8am-9 pm Mon-Thurs; 8 am-5:30 pm Fri. (503)482-6461 Reception for artist: Nov. 18, 7-9 pm.

**18** thru 20 **Drama "The Father"** at the On Broadway Theater, 226 S. Broadway, Coos Bay. Curtain 8 pm. (503)269-2501



**18** thru 22 **Comedy "A Midsummer Night's Dream"**, at the College Playhouse at Southwest Oregon Community College in Coos Bay. 8 pm. (503)888-2525

**19** and 20 **Drama "Desire Under the Elms"** at the Whipple Fine Arts Center, Umpqua Community College in Roseburg. Curtain 8 pm. (503)440-4600

and 20 **The Western Opera Theatre** performing **"Rigoletto"**, sponsored by the Rogue Valley Opera Association. Angus Bowmer Theatre in Ashland. 8 pm. (503)482-4331

**20** **"Fashion and Faces of Ashland,"** A Holiday Gala in the Mark Antony Ballroom, Ashland. 8:00 pm to Midnight. (503)482-5535 or (503)488-2525.

**26** & 27 **Play "Parallel Lines Never Meet"** at the Little Theatre On the Bay, Sherman & Washington street, North Bend. 8 pm. (503)756-4336 or 888-4794

**28** **Rent-A-Painting exhibit** opens at the Coos Art Museum, 515 Market Ave., Coos Bay. (503)267-3901

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.



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